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HIT PARADER

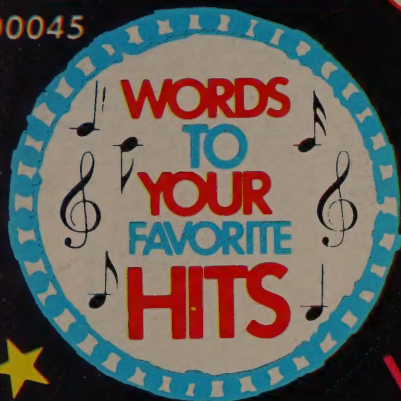
★ GRATEFUL DEAD

Garcia talks

AMERICA ★

in America

00045



★ Don McLean
★ Elton John
★ Hollies
★ West
★ Bruce Lang
★ Deep Purple

IT'S GONNA TAKE SOME
TIME

YOU COULD'VE BEEN A LADY

ME & JULIO DOWN BY THE
SCHOOLYARD

SONG SONG BLUE

I SAW THE LIGHT

AIN'T THAT LOVING YOU

DIARY

THE FAMILY OF MAN

I GOT SOME HELP I DON'T
NEED

WHERE THERE'S A WILL
THERE'S A WAY

I'M BACK IN TOWN

IKO IKO

I'LL TAKE YOU THERE

AUTOMATICALLY SUNSHINE

HOT ROD LINCOLN

BROTHER BROTHER

★ George
Harrison...
the
Bangladesh
movie

Sorrell Rickards
Loggins and Messina
Fabulous Rhinestones
Black Oak Arkansas

00045

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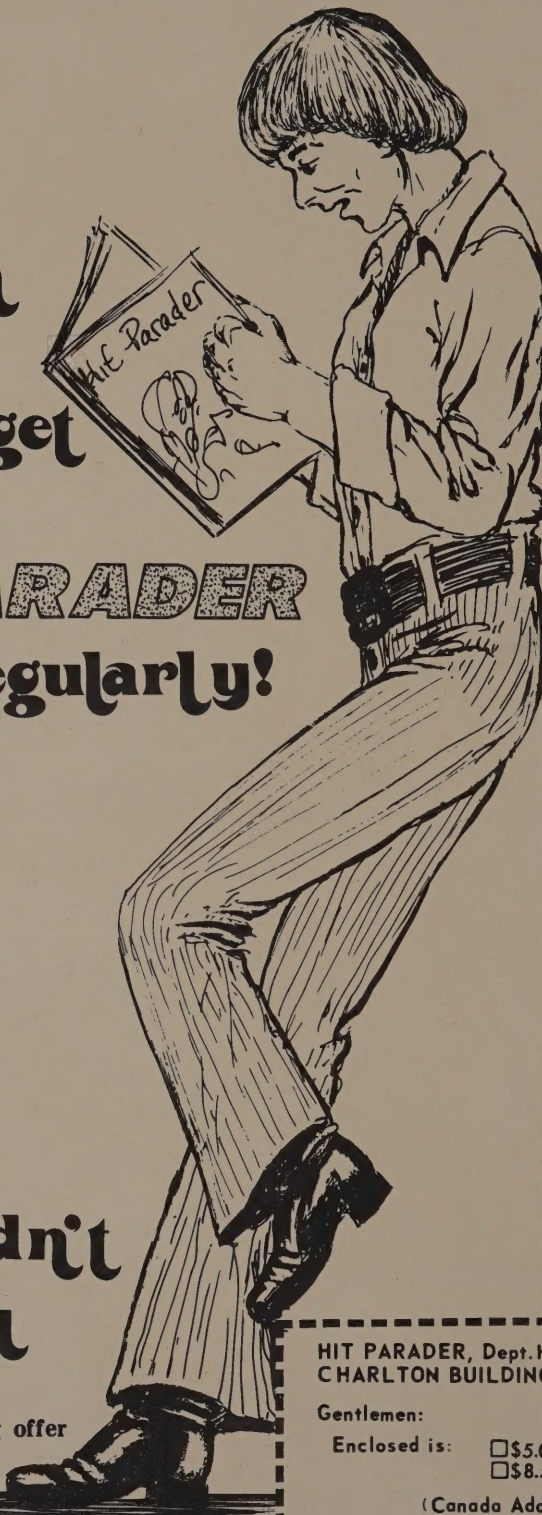
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they have
a lot
in common

they both get

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PARADER**

regularly!



shouldn't
you

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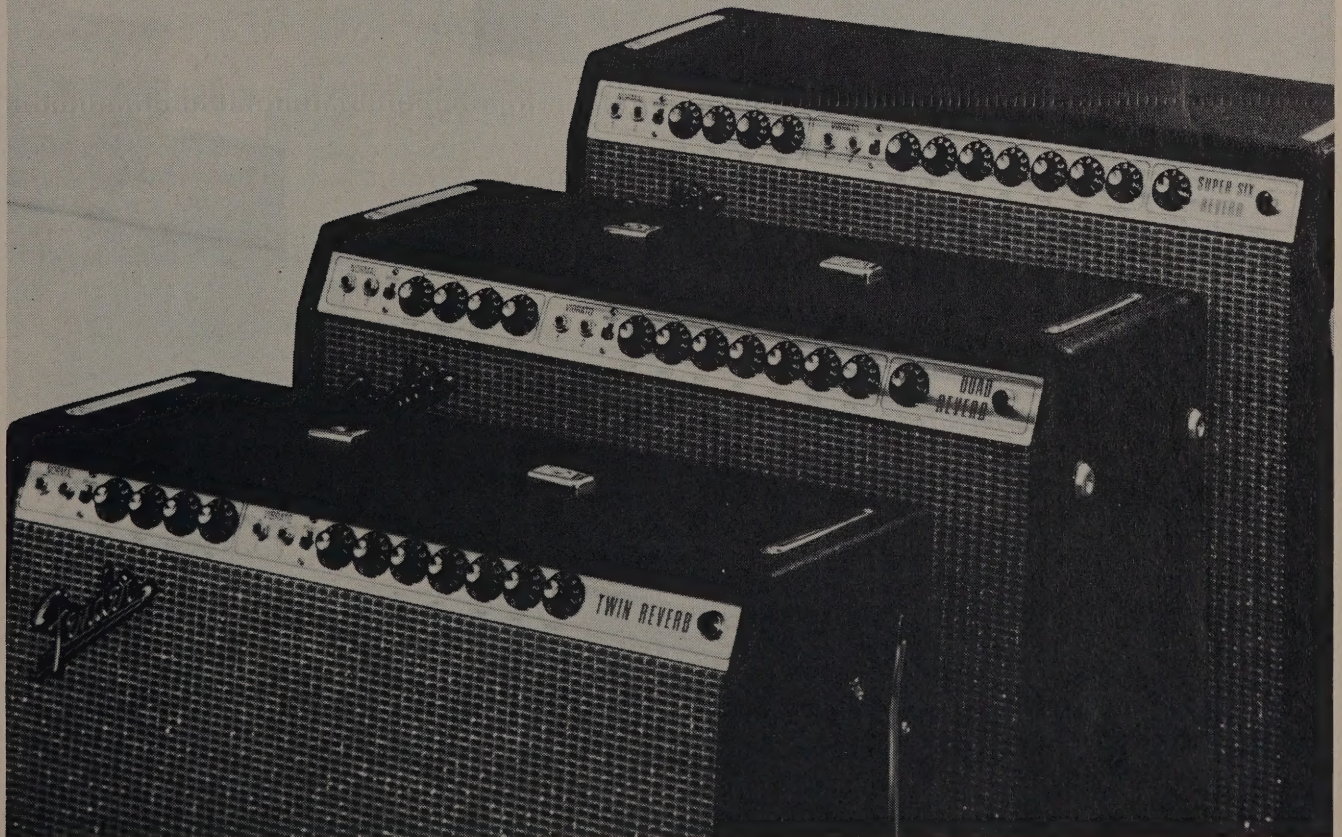
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HIT PARADER

NUMBER 98
SEPT. 1972



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Words To Your Favorite Hits

- | | |
|---------------------------------------|---|
| 44/ AIN'T THAT LOVING YOU | 54/ LOOK WHAT YOU DONE FOR ME |
| 44/ AN AMERICAN TRILOGY | |
| 56/ ASK ME WHAT YOU WANT | |
| 47/ AUTOMATICALLY SUNSHINE | |
| 50/ BROTHER BROTHER | 46/ ME & JULIO DOWN BY THE SCHOOLYARD |
| | 47/ MORNING HAS BROKEN |
| 56/ DAYDREAMING | |
| 52/ DIARY | 48/ NOW RUN AND TELL THAT |
| 53/ FAMILY OF MAN, THE | 56/ RUN RUN RUN |
| 56/ HELP ME MAKE IT THROUGH THE NIGHT | 45/ SONG SUNG BLUE |
| 48/ HOT ROD LINCOLN | 56/ SPEAK SOFTLY LOVE |
| 54/ I DIDN'T GET TO SLEEP AT ALL | 44/ WALKING IN THE RAIN WITH THE ONE I LOVE |
| 46/ I GOT SOME HELP I DON'T NEED | 51/ WHERE THERE'S A WILL THERE'S A WAY |
| 52/ I SAW THE LIGHT | |
| 52/ IKO IKO | |
| 48/ I'LL TAKE YOU THERE | 50/ YOU COULD'VE BEEN A LADY |
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THE SCENE

The recording industry woke up to a simple fact several months ago—that 18 year olds had the vote and that the industry could do something about getting this segment of youth to register to vote. It started quietly with groups like the Beach Boys, Chicago and Blood Sweat and Tears getting involved. They would promote the idea during their concerts, arrange for sign up tables in the hall or auditorium for interested young voters-to-be.

Now the Beach Boys reckon they have signed up some 80,000 under-21 voters at their concerts and rallies and their aim is a target of one million by the end of this year. Furthermore the group's contracts specifically state that they must be allowed to make a registration announcement at each date and that sign up tables be provided where permitted by law.

On tour the Beach Boys place on stage a 20 foot banner carrying the simple slogan, "We Win."

The record for voter registration is held by the group during their Carnegie Hall three night appearances when 10,000 registered. On their future tours, the

group is trying to get promoters to split 50-50 a \$1 refund for each member of the audience who registers.

Chicago is another committed group: they have done serious registration announcements at some 70 concerts and coordinated signups with local community groups. They were the first group to include a State by State listing of voter laws in their best selling four volume "Carnegie Hall" set. This had a great impact all over.

During one San Antonio concert, Chicago gave away 100 albums and managed to sign up 5,500 under 21 voters.

Frank Zappa and the Mothers of Invention were the first to have the foresight to include a youth registration slogan on an album, something that is now becoming more and more common.

People who are becoming actively involved in either rallies or announcements—all this, by the way, is apolitical. They just want you to vote, not to vote for Someone—include Leo Kottke, Commander Cody, Mitch Ryder, Bill Withers, Poco, Sha Na Na, John Kay, Neil Diamond, Melanie, Eric Burdon,

and even Andy Williams.

Labels are also participating. Warner Brothers include a register-to-vote statement at the start of all their radio announcements and has made several public service radio spots aimed at the 18 year old.

A&M Records have gone further and compiled a double album sampler of all their artists, including Cat Stevens and the Carpenters, which will be shipped to voter registration organizations to be given away free to any 18-20 year old who shows a vote registration stub.

There are apparently 25 million new eligible voters and with rock music making the greatest impact on the young Americans of today, obviously its a civic duty for the industry to urge them to get out and register. As Ray Manzarek of the Doors said: "The vote—it's a powerful weapon."

Cheech and Chong, the Ode Records comedy team, take the prize for offering most to the cause. They made themselves available for a San Antonio high school show as a prize in a local contest for the school which registered the most new voters. □

SUPER CHET

And we mean every word of it.

Super Chet is a pretty heavy name to lay on any guitar. But this one lives up. Both in sound and style.

You'll hear the difference with the first chord you play on this, the newest Gretsch Chet Atkins model. The body is a full 2½" deep and 17" wide, and the F holes are open. So you get a more resonant guitar tone. You won't hear any hum or distortion from the Double Filter 'Tron pickups. Just a richer, purer guitar sound.

From the custom-made tuning machines to the gold-plated tailpiece, the Super Chet is crafted and designed to take a place as the finest guitar of its type. Check the 24 Karat gold plating . . . ebony inlaid with mother-of-pearl . . . multiple binding on the neck, body, and around the F holes.

The neck joined to the body at the 18th

fret allows easier access to all the

higher frets. The adjustable bridge and individual string and saddle adjustments let the Super

Chet become your personal tool . . . your guitar for life.

There are two Super Chet models. One with and one without the Bigsby Tremolo tailpiece. Each model is

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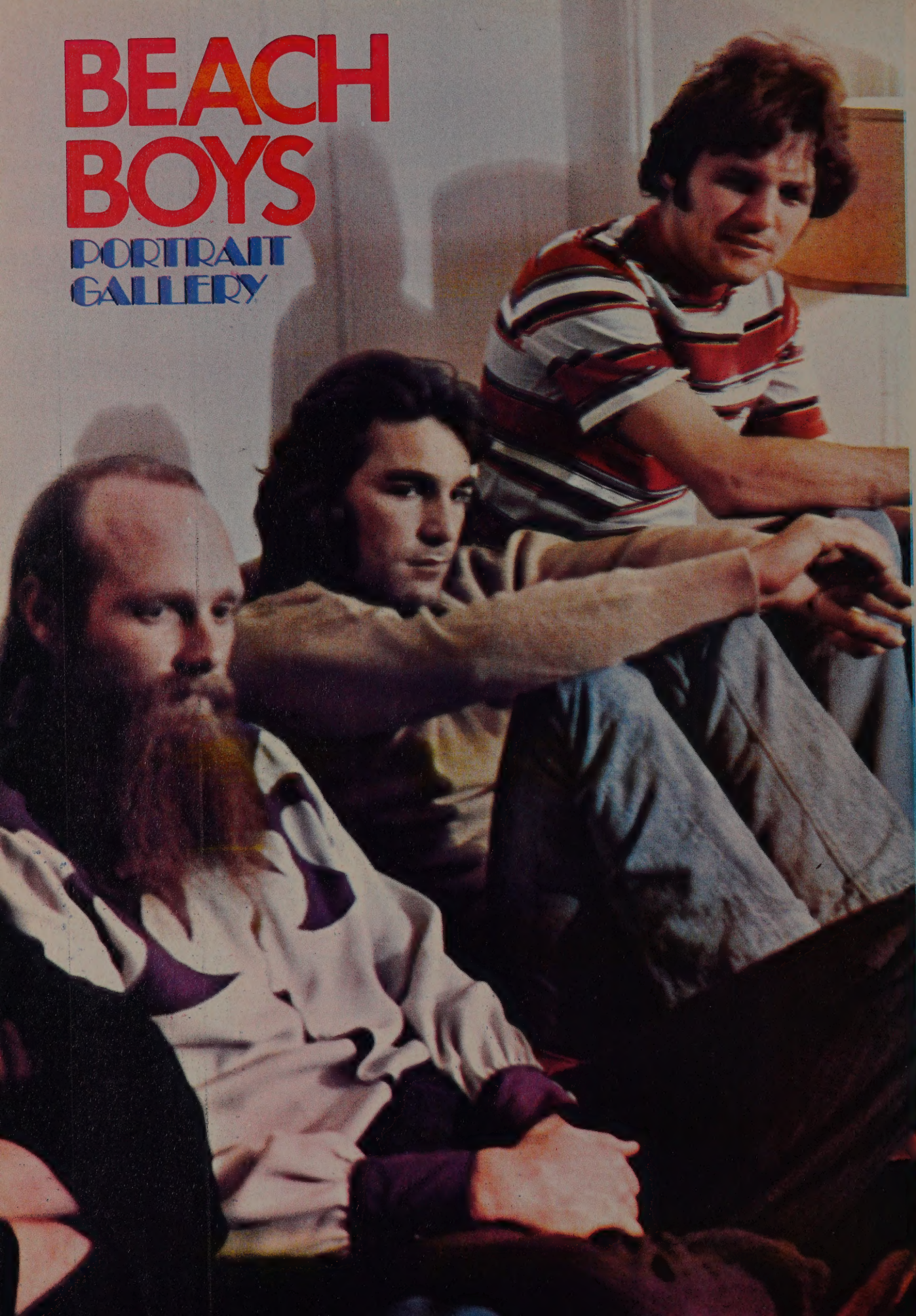
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Mail to: GRETSCH
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1801 Gilbert Ave.
Cincinnati, Ohio 45202

BEACH BOYS

PORTRAIT
GALLERY





THE BEACH BOYS go on. They may have started off during the days when it was fashionable to exploit the beauties of the beaches of Southern California and hot rodding but it's a long way, baby, from there to here.

Carl Belz in his revised edition of "The Story of Rock" (Oxford

University Press) says of the group: "Like 20th Century madrigals, the Beach Boys songs have a complex delicacy and a ringing ethereality which are unprecedented in rock history. At the same time, their intertwining of voices and instruments represents an extension of the original rock

aesthetic of simultaneity. The Beach Boys music is linked to the past but it marks a new level in folk sophistication."

The Beach Boys go on . . . even in these days of voter registration (see The Scene). □

(Photos by Lisa Gottlieb).

HOLLIES



THE HOLLIES are probably best known in the U.S. as the group that Graham Nash came from which is an injustice to a group that was formed in 1963 and has had every

release go into the British charts.

The Hollies have had 23 singles released there so far, (continued on page 39)

F A S T F L A S H E S

AMERICA- Snowballing

AMERICA—robot-
ing for a while and
then snowballing.



At the time just about every fourth record played on the radio was "A Horse With No Name" or "I Need You." It was the evening of the Los Angeles debut for Dewey Bunnell, Gerry Beckley and Dan Peek—America.

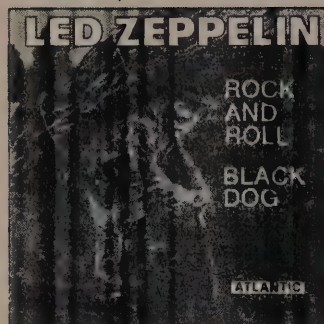
Since the group had just topped both the album and singles chart, there was a fair amount of activity and adulation surrounding the group.

But, backstage at the Whiskey A Go Go on Sunset Strip, I caught up with American Dewey Bunnell in an uncrowded second.

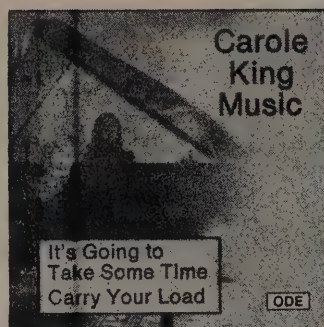
The subject of success, overnight or otherwise, came up.

(continued on page 14)

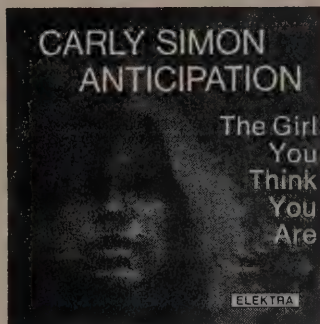
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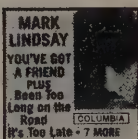
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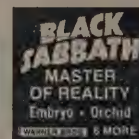
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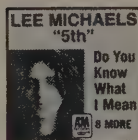
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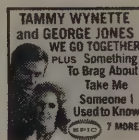
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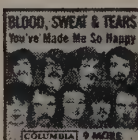
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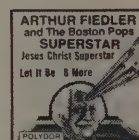
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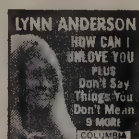
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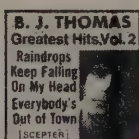
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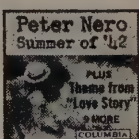
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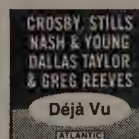
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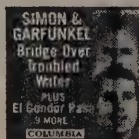
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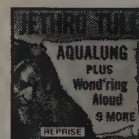
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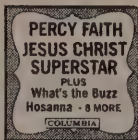
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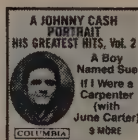
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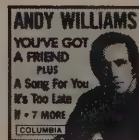
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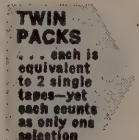
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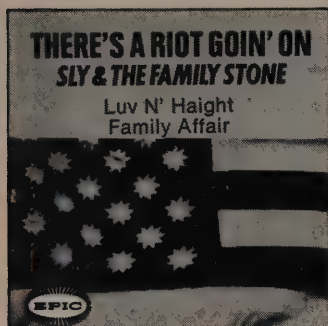
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* Selections marked with a star are not available in reel tapes

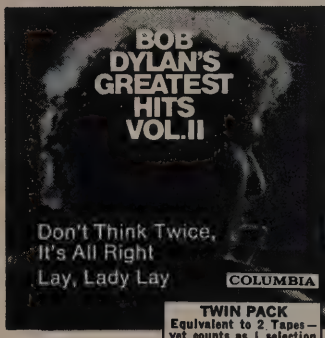
GREAT SAVINGS...

tapes for only \$2⁸⁶

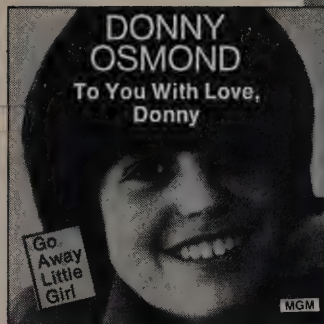
If you join now and agree to buy 7 selections (at regular Club prices) in the coming 2 years



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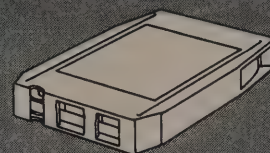


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OR



7" reel-to-reel
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Yes, it's true! — If you join the Columbia Tape Club now, you may have ANY 8 of these stereo tapes for only \$2.86. Just mail the handy application in an envelope, together with your check or money order. (Be sure to indicate whether you want cartridges, cassettes or reel tapes.) In exchange...

You agree to buy just seven selections (at regular Club prices) in the next two years—and you may cancel your membership at any time thereafter.

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You may accept or reject selections as follows: every four weeks you will receive a copy of the Club's music magazine, which describes the regular selection for each musical interest... plus hundreds of alternate selections.

... **If you do not want any selection** in any month, just return the special card always provided by the date specified

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You'll be eligible for our bonus plan upon completing your enrollment agreement — a plan which enables you to save at least 33% on all your future purchases! Act now!

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A153/S72

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☐ Tape Cassettes (PP-X) F43

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**SEND ME THESE 8 SELECTIONS—FOR WHICH I HAVE ENCLOSED
MY CHECK OR MONEY ORDER FOR \$2.86 AS PAYMENT**

MY MAIN MUSICAL INTEREST IS (check one only):

- ☐ Easy Listening ☐ Young Sounds ☐ Country

☐ Mr.
☐ Mrs.
☐ Miss.....
(Please Print) First Name Initial Last Name

Address.....

City.....

State..... Zip Code.....

Do you have a telephone? (check one) ☐ YES ☐ NO

FOR CANADA: mail coupon to U.S.A. address. We will be happy to service this membership from Canada with the same offer, though the regular Club prices are slightly higher.

*APO, FPO addressees:
write for special offer*

Said Dewey: "I can see the basic reason for our success but I honestly don't see what the big deal is. Personally on a musical level, I think we are worthy of what we are doing. We've been into music for a long time. So on that score I think we're fit for it."

The first trip to America from their British base was beneficial. Commented Dewey: "We were starting to get very lax on stage. To be quite frank we're still a little lax but around the time the single took off in England we were getting really bad on some gigs."

"We were just more or less going out in front of an audience — roboting."

"Since the album came out last September we've been feeling just a little bit too good all the time. We felt things were happening very quickly for us, for absolutely no apparent reason. We just got caught up in the flow of things."

"We're still caught up in it especially since it all seems to be happening for us here in the States. The reaction is just amazing. It's difficult to comprehend why everything is happening so quickly. When we first arrived here I didn't realize what an impact we'd made . . . I didn't feel we had this so-called 'big magic' thing."

"Our thoughts were that maybe we could make enough noise to maybe come back for a second tour. Instead we were just bowled right over."

"It's the weirdest feeling. In fact, I went through a big thing with my head — but thankfully I managed to hold it down. At the very beginning it affected all of us but now we've got everything in its correct perspective."

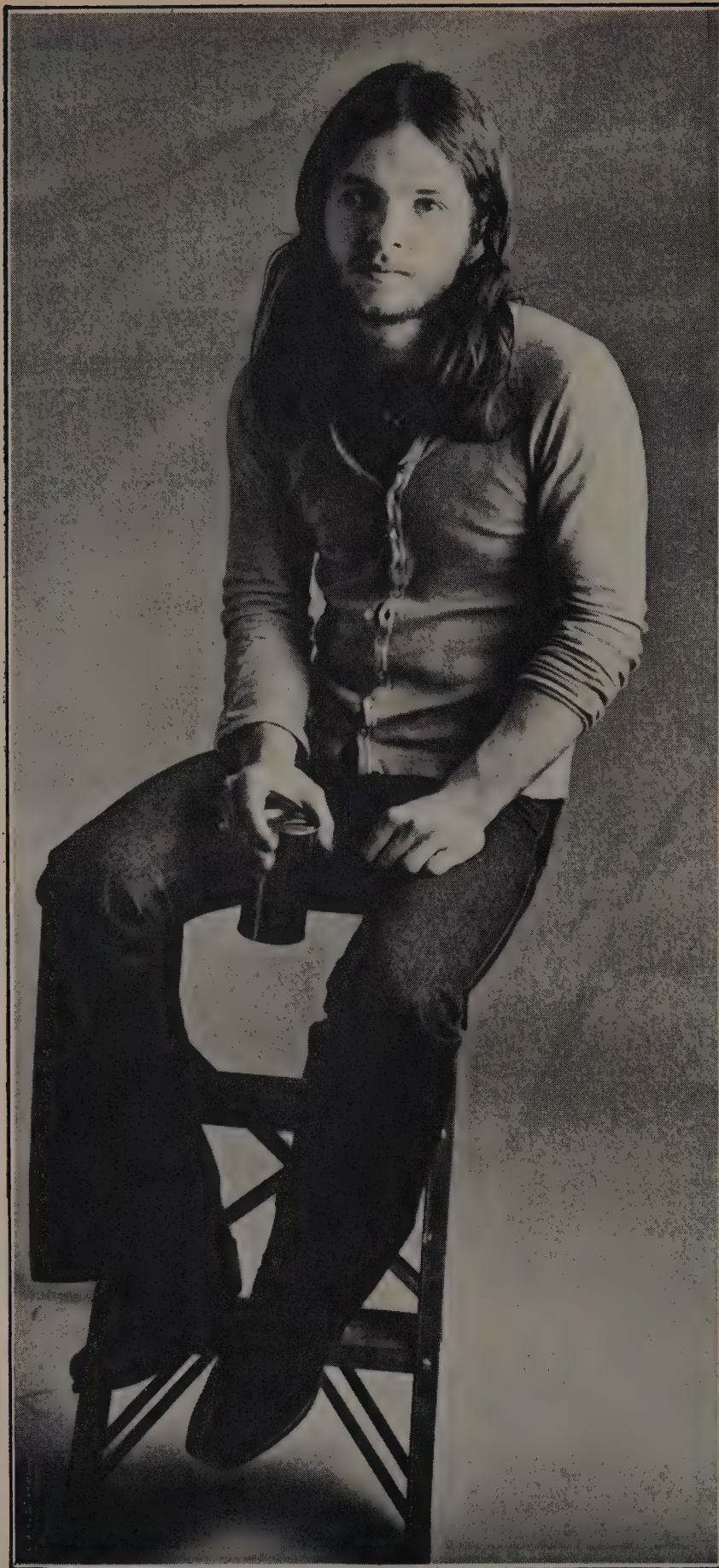
"The trip gave us all the confidence we lacked and everyone treated us so nicely."

"However I sometimes get this big Don, Mark and Mel vibe" (referring to the Grand Funk Railroad syndrome) "which I can honestly tell you I don't like for one minute."

"This feeling of yeah . . . wow . . . everything's just great."

"If someone would come right up to us now and say we were terrible, I'd probably kiss them. I'd be lying if I said I didn't like it when people come up and tell us how much they enjoy the band . . . but when you're subject to this constant barrage of 'Yeah, man, you're great 'n' wonderful,' you realize it's just sheer rubbish."

"We're going to watch the over-exposure thing, both in person and on record."



AMERICAN Dan Peek.

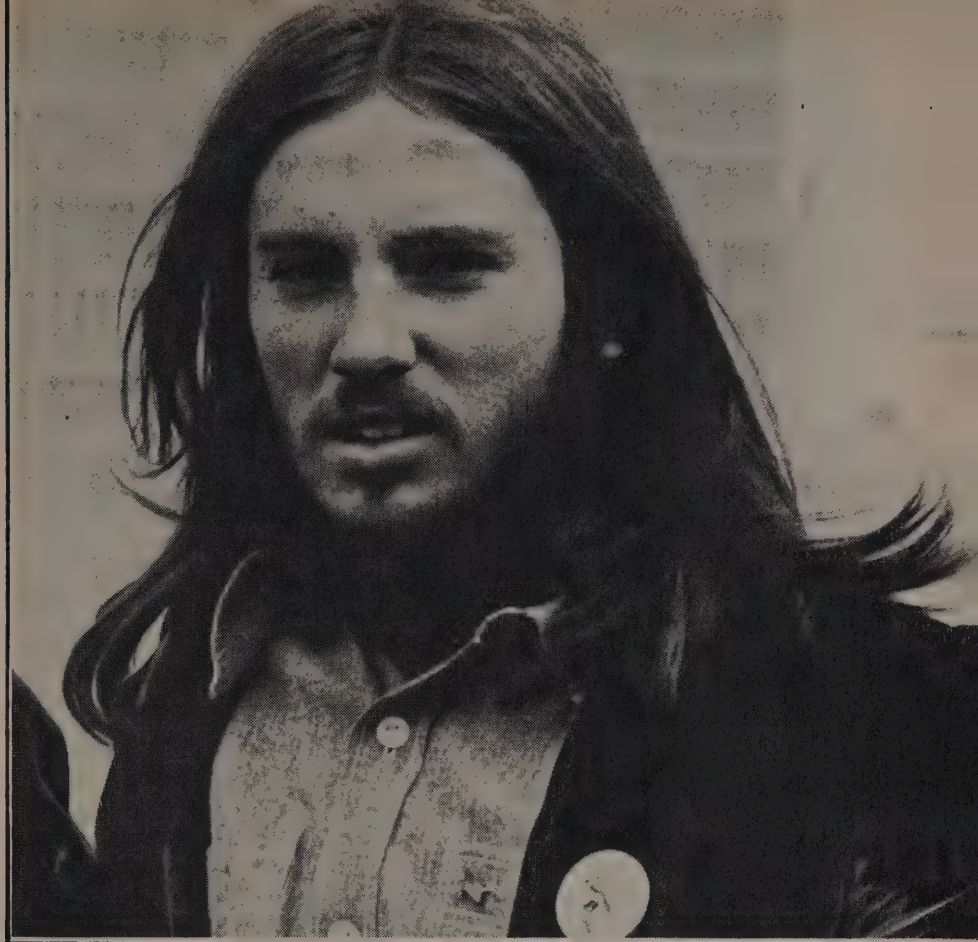
"The trouble is people tend to turn everything into a myth far too quickly. We just want to play the music to the widest possible audience."

Then Bunnell related the experience the previous evening — the meeting of America with the founding father of the Beach Boys, Brian Wilson.

Said Dewey: "Brian came up to me and told me he wanted to play piano with the group. Then, just as we were about to go on stage, he grabbed my guitar and started composing this really weird song, up until the minute we started performing.

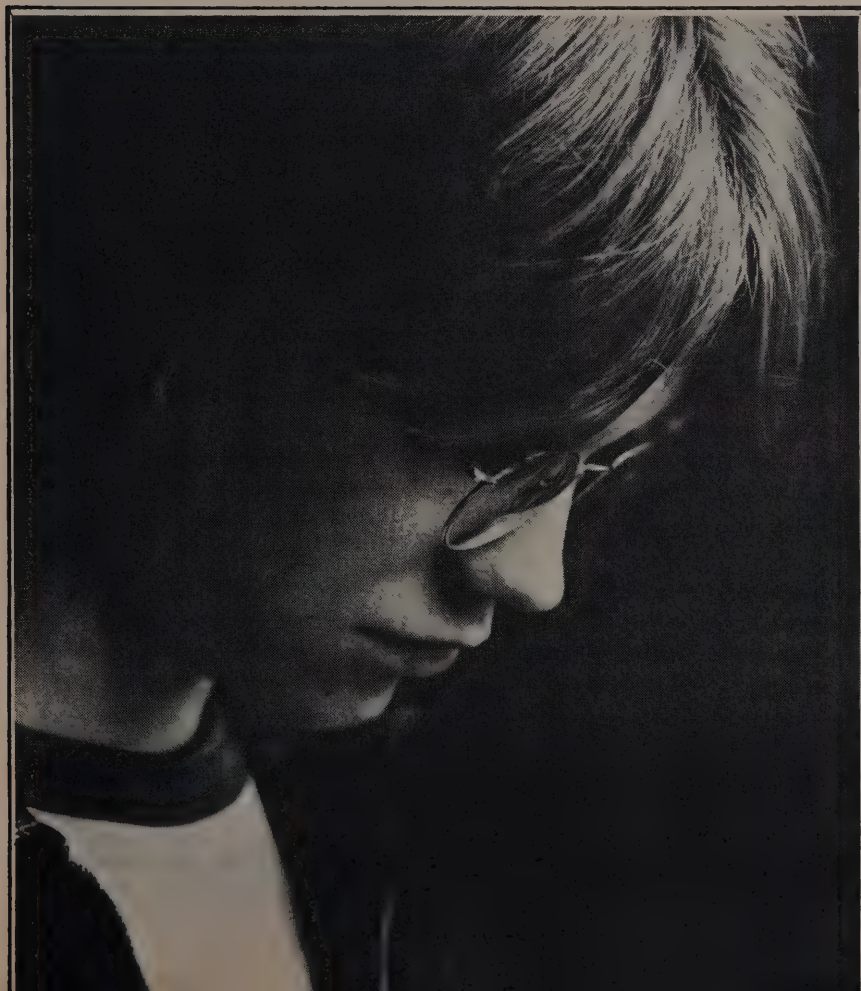
"Then he went up to the manager of the club and asked if he could get up on stage and perform the song he had just started to write. When the manager tactfully refused, well, Wilson just started crying.

"I felt really bad about this. I wish I could have done something. There was absolutely nothing I could do. He



(Photos: Carl Samrock)

AMERICAN Dewey Bunnell



was completely incoherent and I couldn't start to communicate with him. In this atmosphere you begin to understand what happens to people like Brian Wilson.

"It's very tragic.

"I suppose the ambition of every group is to make it in America and it's stupid to say you don't want to make it anywhere except in America on record. America is THE place where you can make the big money. But you've got to be so careful — it can destroy you. At this stage it would be professional suicide to play every gig offered us in America. What we're going to do is split from here and stick it out for a while. For want of a better word, we want to mature a bit. Things have snowballed to such an extent that when we were in New York, four promoters begged us to play Carnegie Hall.

"It all seems too unreal." □ ROY CARR

AMERICAN Gerry Beckley.

ARRIVALS

LOGGINS & MESSINA: That's Kenny Loggins and Jim Messina and the title of the album is "Kenny Loggins with Jim Messina Sittin' In" and let's take Loggins first because he's probably the least known. By the time he met up with Messina, Loggins was perhaps best known for writing the hit, "House of Pooh Corner" for the Nitty Gritty Dirt Band. Playing harmonica, guitar and singing he previously performed and recorded with Gator Creek (Mercury) and Second Helping (Viva).

He reckons he's fortunate in many ways in meeting up with Jim Messina who was with Buffalo Springfield on bass in 1968 and produced the group's last album before joining with Poco and performing-producing their first three albums, leaving in 1970.

He was an independent producer when he met Loggins who himself admits that up to this time he leaned towards elaborate over-production when thinking about future recording

sessions. Messina was able to simplify his approach and allow focus to be put on Loggins the writer and the singer. Loggins and Messina also spent a lot of time on what Messina calls "pre production." This saves time and money when the duo actually got into the studio. "There has to be a reason for everything that goes down on the tape," says Messina, who is very conscious of himself as producer, looking to the studio as a real extension of his ideas.

"The board can be just as much a guitar or an organ as the instrument itself," he says. "But the studio shouldn't be used to manufacture pleasant sounds or applying polish for its own sake. We tried to get a workable situation one that could be easily duplicated on stage, something that would be clean, spontaneous and realistic.

"Loggins has great sense of characterization and we didn't want to bury it under some busy production work."

Messina's work in the studio includes, for those into production angles, some stereo panning of drum tracks and the use of compression in mixing guitar lines.



LOGGINS & MESSINA—the studio as instrument.

SORRELLS PICKARD: Pickard wrote four songs that appeared on Ringo Starr's made-in-Nashville album, "Beaucoup of Blues," and other songs written by Pickard have been recorded by Kenny Price, Del Reeves, Ernest Tubbs, Melba Montgomery, Roy Clark, Hank Thompson, Kitty Wells

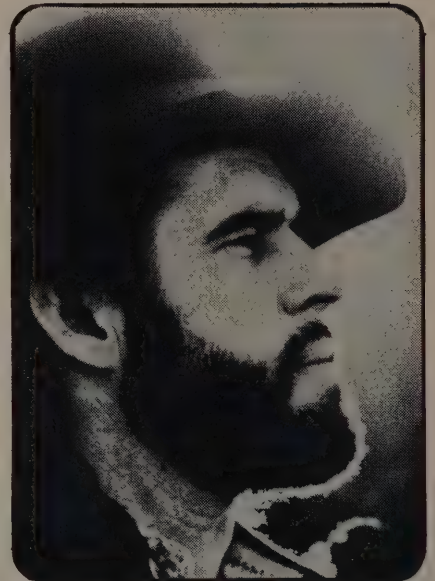
and George Morgan.

Now he has recorded his first album, and the first time he's used his real name. He had several hits under the name Jimmy Bazell for Ace Records—"Slow Poison" was the biggest. Despite his country background—he relocated in

Nashville in 1965 to work with Grand Ole Opry acts—he played the rock and roll circuit in the south for several years as a member of the group, the Mardells. At the age of 13 he was playing with Johnny Tillotson.

He hangs out currently with friends like Kris Kristofferson and Sammy Davis Jr. and lists his influences as Ray Charles, Bill Monroe, Ruth Brown, Bo Diddley, Chuck Berry and a lot of r&b groups—which is a long way from country.

Says Rickards: "Songwriting to me is not necessarily personal—they're experiences I hear about or conjure up and relate to my own experiences."



SORRELLS PICKARD—Ringo, country and rock.

BLACK OAK ARKANSAS: In the Northeast corner of Arkansas, 69 miles from Memphis, lies the sleepy town of Black Oak, population 204. Fire hydrants were put in last year. There's a hot dog stand, too (don't drink the root beer there, though). But, if you need a policeman, he'll have to come in from another town.

Several years ago, the police made fairly regular visits to Black Oak, because of a gang of troublemakers hanging out there. "We had long hair before the Beatles thing happened. People just thought of us as country boys who needed haircuts. But then the Beatles came along, and word filtered down from up North that they were Communists who were going to subvert American youth. So it got pretty scary for anyone in our area who wore his hair long. We got blamed for just about everything that went wrong. Sometimes, we weren't

even responsible."

So six long-haired boys from Black Oak Arkansas, (and the surrounding area) found each other—and some friends—to identify with; sharing troubles and good times, and especially their music. They play nitty-gritty down home rock and roll with a country flavor. It's earthy but religious, and even sentimental. They write songs about people they know—Harvey's 105 year-old "Uncle Lijah", about their reputation, "Hot and Nasty," and their state of mind, "Lord, Have Mercy On My Soul."

"We left home pretty early, and lived up in the mountains where we could play and be left alone. We'd slip into towns to play at local dances, and then go back up." The group would promote their own shows, and soon was drawing thousands of young people.

Feeling the call of the wild in their souls, and the hot breath of the law down the backs of their necks, the band journeyed further South, to New Orleans. "We lived with the street

people, and played in clubs in the French Quarter. But we had a house across the state line, in Long Beach, Mississippi. If things got too hot for us in New Orleans, we'd head for Long Beach, or Memphis, or back to Black Oak."

It became apparent to the group that, if they were going to reach the people they desired, they should move to Los Angeles. "When we left Black Oak for the last time, there was a whole committee of people who followed us for a way down the road. We were packed up in two vans, a trailer and a sports car." It was a modern *Grapes of Wrath*. They arrived in California, newly christened after their home town, in the middle of September, 1969.

"We were so poor that we had to sell blood to stay alive. Harvey wasn't heavy enough to be eligible to donate, so he'd go down wearing two overcoats to bring his weight up."

Work started coming in, first at local hangouts like the Topanga Corral.

They gained a strong local reputation, followed by regional and national concert tours, and Atlantic recording contract, and a management contract with Professional Talent Associates.

Eating regularly now, Black Oak Arkansas have forsaken their "life of crime". "Back home, they tend to regard us with a little awe sort of like a cross between Bonnie and Clyde and Butch Cassidy and the Sundance Kid." Here in California, their life style reflects their music; honest, unpretentious and deeply self-involved. The six playing members of Black Oak, Jim Mangrum, Stanley Knight, Harvey Jett, Rickie Lee Reynolds, Pat Daugherty and Wayne Evans, live in a house with "7th brother" Butch Stone who coordinates the group's activities on stage and off, production manager Ronnie Smith, and an assortment of equipment men, friends and a housekeeper. They all live and work as a family. Butch and Ronnie, for instance, have been with them for almost the entire seven years of the performing group's existence.



BLACK OAK ARKANSAS—life of crime.

FABULOUS RHINESTONES: The Rhinestones call their music smooth and funky at the same time. Their album, "Fabulous Rhinestones" and single, "Wonderful Thing" from the album have just been released on Michael Lang's Just Sunshine Records. Land is the young entrepreneur who gained worldwide fame for his role as promoter of the Woodstock Festival.

Their members are: HARVEY BROOKS, bass. Harvey has lived in New York City, Mill Valley, Woodstock, Big Indias, Los Angeles, and Hollywood. The bands he has played in are the Exciters, Electric Flag, and countless bar bands along the way. Brooks does just about anything and everything in the sessions he works, from playing to producing.

Brooks has played on studio sessions with Bob Dylan, Miles Davis, the Doors, Karen Dalton, Richie Havens, and Electric Flag, and feels that his music has taken him "through many life styles and how they integrate." He is particularly concerned with the way different experiences affect the mind at specific times. Brooks finds that he has been influenced by many of the artists of the past decade. He especially notes: Miles Davis, Ron Carter, Marvin Gaye, Curtis Mayfield, James Jamison, Stevie Windwood, Smokey Robinson, Ray Charles, Aretha Franklin, and his Bar Mitzvah music. At home Harvey listens to all kinds of music. He has been playing his bass for 11 years and "loves the hell out of it."

KAL DAVID, guitar and vocals was born in Chicago, then moved to Los Angeles, and now lives in upstate New York, and also in a lot of Holiday Inns. He has played with a Midwest show band, the Exceptions, which was where he learned. He also played with the Illinois Speed Press. His first band was in High School and was called the Melodies. Kal had (2) albums from the Illinois Speed Press, and a couple of others with friends. Kal does most of his session work with his friends now, but he's done some commercials and even some pop stuff. His music took him through many experiences.

He's lived out of a suitcase for years and shared his music with more people than most would meet in a lifetime. Also, seeing life from different places and meeting the people he has met has broadened his viewpoint, and since music is his life, it affected his music. Kal tries to listen to

all music, and at certain points of his life, certain peoples' influence set him in a direction—Ray Charles, Jimi Hendrix, Eric Clapton, the Beatles, all excited him. "Also, a lot of people you'll never hear of, working in the dives in Chicago." At home, Kal David will listen to everything he can. But he especially digs r&b and jazz. Kal has been playing music in one way or another as long as he can remember. But has been doing it for money for 12 years.

GREG THOMAS, drums, was born in Chicago, lived in California for eight years, then Arkansas, New York, and Florida. Bands Greg has played with include Nick Gravenites, Spot and the Blotters, the Patents, Taj Mahal, John Simon, John Lee Hooker, Michael Bloomfield and Friends, Harvey's Band, and John Hall. Greg has done Studio sessions with Seals and Croft, Taj Mahal, Karen Dalton, Judy Collins, and others.

In the sessions Greg plays percussion instruments: drums, and timbales, or, "whatever may come my way, just so long as it's not an uptight, dragged date."

Most of his musical influence is derived from Otis Redding, B.B. King, Aretha Franklin, Albert King, Lee Dorsey, Percy Mayfield, Curtis Mayfield, Wilson Pickett, King Curtis, Smokey Robinson, Swan Silvertones, and Ray Charles. At home Greg usually tunes into classical and blues. After playing drums for 11 years, he still grooves on his instrument.

REINOL ANDINO, conga, has lived in Cuba, Mill Valley, and New York. In the past he has played with such bands as: Michael Bloomfield and his

friends, Electric Flag. The albums he recorded on were "Soft Parade," by the Doors, Jackie Lomax, Brewer & Shipley, Fillmore West, John Sebastian, Electric Flag, and Buddy Miles. Reinol does session work with percussion and congos. He feels that his experiences in the music business cannot be named, "they were just many." Musically, he has been influenced the most by Ray Charles. Reinol likes to listen to Latin music, and Blues, and feels it has greatly influenced his 12 years of playing.

MARTY GREBB, keyboards & saxophone has lived in Chicago, Blue Island Illinois, spent some time in Los Angeles, San Francisco, and in the east. In the past he started out with a couple of local groups, then he got together with Kal at the age of 16, with a group called the Exceptions. They played together for 5 or 6 years, then joined the Buckingham for 2 years. He split to Los Angeles for a while and played with various groups, he joined Lovcraft in San Francisco, and stayed there until the Rhinestones happened. Marty has made a few albums with the Buckingham, and back in Chicago he did one with Paul Butterfield, and more recently he did the album with Jackie Lomax. Marty works occasional studio sessions playing keyboards or sax.

He was influenced first by a vocal group called the Dells. King Curtis hit home too, but Dylan, John Lennon, Stevie Wonder, Aretha Franklin and the Swan Silvertones have been really hitting him lately. Marty mostly listens to r&b stuff, Curtis Mayfield, Marvin Gaye, Billy Preston, Lee Dorsey, Ray Charles, Aretha, and King Curtis. □



FABULOUS RHINESTONES—up from Woodstock.

THE
PRODUCERS

PETER ASHER



PETER ASHER now ...

Peter & Gordon to James Taylor

HIT PARADER: *From Peter and Gordon, how did you get into producing?*

PETER ASHER: It was really that Gordon and I weren't enjoying gigs. It was just the same thing all the time. I'd always enjoyed being in the studio more than being on stage. I fancied staying in recording and I produced the last few records that Gordon and I did and I got into production that way. Paul Jones who used to be with Manfred Mann asked me to produce some records because he liked what I did with our

records. I was really pleased and although we didn't have any big hits, we made the charts. After that Paul began his theatrical career, but I think he's recording again now.

The next thing, Paul McCartney asked me to be a producer for the newly formed Apple, and then he said, 'Why don't you be head of A&R (artists and repertoire) and select the material?' I said 'Yes.' The day before I became the head of Apple's A&R, James Taylor came to see me, a friend in the States had given him my number. The logical thing was for me to sign him to Apple. He had a tape

of songs that I really liked, "Something's Wrong," that era of songs.

HP: How did you like working at Apple?

ASHER: It was essentially a good job—you had a lot of freedom—but you'd run into inactivity. There was a lot of disagreement among the Beatles and sometimes they didn't even show up for meetings. I don't think they really worked out among themselves what Apple was supposed to be, and on top of that, the people working there had different ideas as to what Apple was supposed to be. For example, Paul liked James' tape, but John heard it once and didn't. If one Beatle liked an artist you could usually push it through. Paul found Mary Hopkins and signed her, but John didn't like her either. George had Jackie Lomax.

I quit because that same confusion was increasing and Alan Klein stepped into the picture. I had an artist I thought could do something significant, but John in an interview said, 'Who needs the Ivys (Badfinger) and James Taylor, Yoko and my album's great.' I still have the clipping. It was very strange to work under those circumstances. I didn't like Alan Klein very much. I decided that both my career and James' would be better served outside of Apple, and I think what has happened has proved me to be right. There were some legalities, but when we left they really didn't care. With the success of James' second, and first album for Warners, they started to care.

Then I went to MGM for a short period because Ron Kass who was at Apple, and I think very good, became the president at MGM. He rang me up and asked if I wanted a job and I said 'yes' because it got me over to America. MGM was such a weird company that it was just too strange. Then MGM got sold and Mike Curb, the new president, fired me simply because he fired everyone. While there I produced an album by Barbara Keith who's really great. Warner Brothers has her now. She wrote that song "Freedom to the People" that Delaney and Bonnie did. I also tried to sort out their roster of artists, but that was very complicated and then I was fired.

About this time James was getting his release from Apple and we signed with Warners. I felt that it would pretty much be a full time

thing, involving publishing and managing companies, and I could risk not having a salaried position.

HP: What do you recall about the early touring days of Peter and Gordon?

ASHER: That whole era was very exciting. The first time we played New York we were faced with all the screaming kids and the girls who wanted to rip our clothes off. We said it was boring, because it was fashionable to say so, but it wasn't—it was sensational! It was an amazing, ridiculous, ego-boosting trip. The bad side was, if you had something good to sing, no one would listen and the PA systems were terrible. The whole idea now to actually see and hear an act is revolutionary. I enjoyed it. I got into a business I otherwise wouldn't have gotten into. We didn't make any money. The tours were not booked right. Artistically I would say it was semi-successful.

HP: John Burgess was your producer back then. What did you learn about producing from him?

ASHER: John had Freddie and the Dreamers, Adam Faith, and Manfred Mann. They were all selling millions of records at the time. EMI was different then. It was very economical—not like today where everybody goes into the studio for months, gets stoned, and makes the odd track. John was very good at choosing songs which I was never very good at. "Lady Godiva" I didn't like at all, but John convinced us to do it and the song became a large hit. I was never pleased with his taste—one of the last hits he had in America was by the Pipkins. At the same time I learned economy and professionalism from him.

EMI used to let us do what we wanted on our albums and artistically they were okay. Their contracts were very bad; like you get half royalties for overseas which matters a lot if you're in England. We made very little money and we were poorly managed. I thought the records we made then were good. I like most of them and I'm proud of them.

HP: How did that Peter and Gordon Nashville album come about?

ASHER: It was Gordon's idea. It was very authentic. We just had a good time making it with the Nashville musicians. I'm terrible for dates, but I think it was late in 1966 when we

recorded it.

HP: Who used to play on your records?

ASHER: About the only person who became famous later was John Paul Jones. He was just a short-haired studio musician who played organ and bass on a lot of our records. The rest were just the backbone English studio musicians who are still there.

HP: What do you do as a producer? I imagine you do a lot more for a Barbara Keith than a James Taylor.

ASHER: With Barbara Keith or John Stewart—both songwriters who have a lot of songs—the first thing to do is to choose the songs. Then it's a question of how each song should be presented, making sure we both understand them the same way. Then we go in and do it.

Now James writes very sparsely, so anything he writes we do—not to say that we are lacking material, but anything that he does finish is amazing. Sometimes James has certain ideas and we combine them. On 'Riding on a Railroad' James wanted to use Richard Greene on fiddle and at the same time I wanted John Hartford on banjo. We used them both and it worked. The musicians we use are just sensational. We always make suggestions to them as far as certain techniques go.

On "Mud Slide Slim" it took three days and was the 100th take before we got it right. It sounded like the first take though. On "Places in My Past" we recorded it with a thirty-seven piece orchestra and then took it off. It cost us \$5,000 and I must say it was James' idea. He met Johnny Mandell who wrote "Shadow of Your Smile" and all those film scores, and he writes those fat sounding strings. It was good. I tried mixing it for a couple of days, but it didn't sound right and we did it over without an orchestra.

Now with Kate, she didn't have any idea of what she wanted to record. I love the way she sings. The horrible fact is that you have to make an album and have a record company behind you, promoting you, in order to start working and playing places like the Troubadour. It's very difficult to get work so we had to make the album. But I agree, there isn't a lot of Kate in it, and her singing is a lot better now. Without the advance from Atlantic we didn't have enough money to put a band together, so now touring nine months since the



AND THEN (with Gordon Waller)

album we can say 'well, actually you do perform these kind of songs better than those.' To be honest, she'd never done any singing before.

HP: What are you looking for in new groups? Have you thought of producing a rock act?

ASHER: Yeah, but I haven't heard any rock acts I wanted to produce.

Last week somebody asked me to produce Bloodrock. I got the albums but I didn't like them. I'd like to find something new and fantastic. □

HAROLD BRONSON

THE PRODUCERS

LOU ADLER-



LOU ADLER with his 'family' at Ode Records. Carole King is on his right hand. Naturally.

Lou Adler is a musical giant — behind the scenes.

He started writing songs with Herb Alpert but the partnership split. Alpert wanted to sing. From there, in the late Fifties, Lou Adler became the first independent producer on the West Coast, churning out hit after hit by the surf duo, Jan and Dean. He had hits as producer with Johnny Rivers and it was at those sessions that the definitive rhythm section, West Coast, first came together. Joe Osborne on bass, Hal Blaine on drums and on

guitar on many of the sessions — Glen Campbell.

Dunhill Records was formed by Adler. The Mamas and Papas were signed and produced by Adler. There was Scott MacKenzie in 1967 singing about "San Francisco" and wearing flowers in your hair. Adler also helped organize the Monterey Pop Festival.

He sold Dunhill and formed Ode. Out of an Ode group, City came ... Carole King, who Adler produced.

Carole King seemed a good starting point for our conversation with Lou

Adler.

HIT PARADER: When did you first meet Carole King?

LOU ADLER: 1962. When Herb Alpert and myself broke up. I went to a company called Aldon Music which was owned by Donny Kirshner (see Hit Parader June 1972 issue, Ed.) and Alan Evans and they took me in as a junior associate. Emotionally a partner — financially an associate. I opened up their West Coast office for them.

Jan & Dean to Carole King

So I worked with Carole and Barry Mann and Cynthia Weil, Howie Greenfield and Neil Sedaka. But mostly I was friendly with Carole.

The company was eventually sold to Columbia Pictures and I went along with the sale as vice president which lasted up until the time I found Johnny Rivers. When I brought his first records to Colpix Records, they didn't think they were commercial records. So I left to do Johnny Rivers and that was the last time I saw Carole professionally although she would keep in touch if she ever came to California.

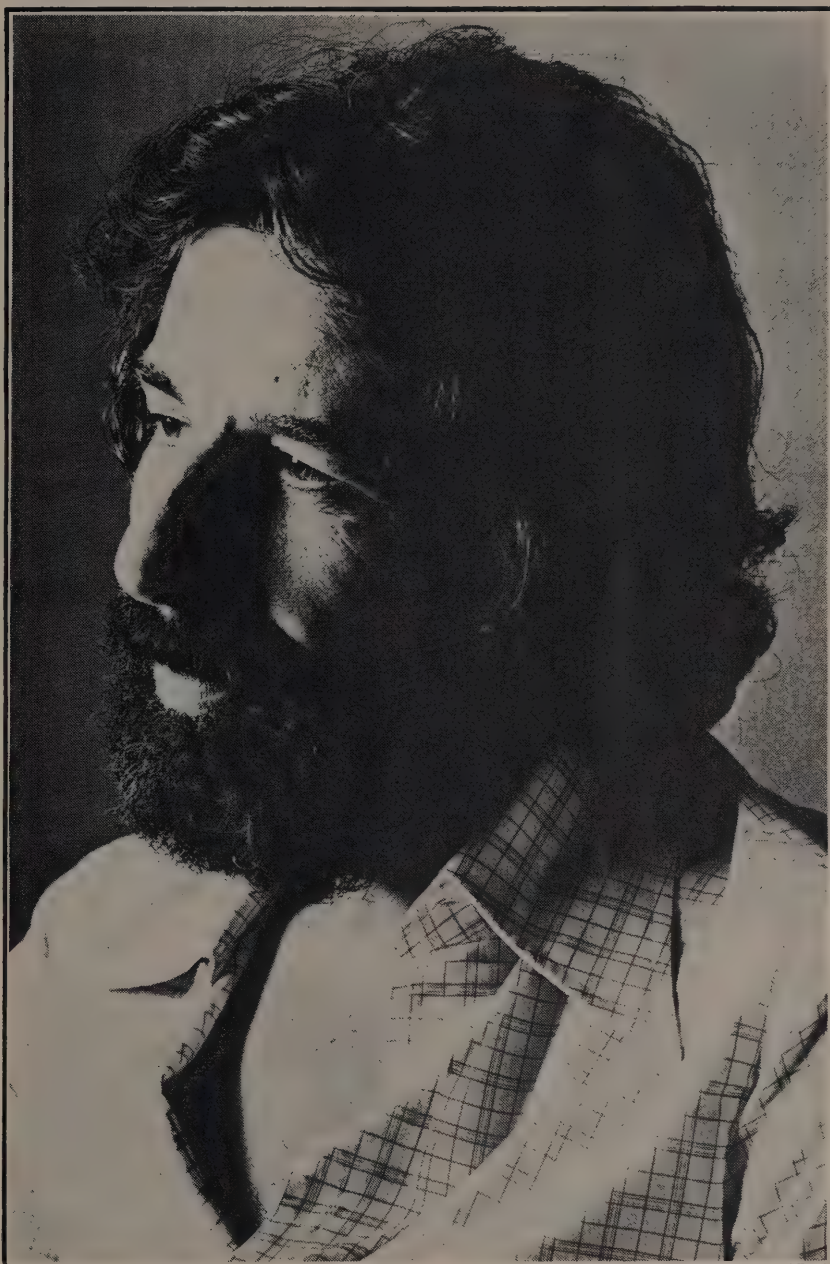
We just became friends.

Then she called me in the beginning of 1968 and said she'd formed a group with Charlie Larkey and Danny Kootch called The City. So I signed them to the label and recorded the album. It was the end of the Columbia deal and they were disenchanted with me and I with them.

So the album was out a month and when I left I just took it with me because the album belonged to me. I made an A&M Records deal for distribution but I didn't do any recording. In the meantime Carole recorded the "Writer" album with a guy called John Fishback, who was more or less a friend of James Taylor and Kootch and all those people.

Carole came to me and said she'd like me to do the second album. She didn't want to do an album unless I did it with her. She played me 15 songs, all the "Tapestry" songs. It just went smooth. Two weeks of recording and the whole album was done in a month. It was just time. Everything was clear and mellowed out.

Fishback wasn't really a producer. He owned a studio called Crystal Sound and he was really an engineer. He was playing a lot with that stuff. Carole at the time was content because she hadn't gained an identity yet as a singer or the feeling of security that she was a singer. The thing that made "Tapestry" a success was the coming together of a lot of forces that were individually sound. The rhythm section that she brought in, which was Kootch, Charlie and Joel Bishop, had all worked together. James Taylor was a close friend of their's — so they were sound musically and she certainly was as a songwriter.



LOU ADLER—he started with Jan and Dean and from there via the Mamas and Papas to Carole King.

She has the ability to sell a song because she's been doing it for 12 years and I was sound as a producer. I'd just started working with an engineer, Hank Secalla, who'd been doing it for 15 years. He'd done everything from the Monkees to Vic Damone. He was an engineer who knew everything.

I wasn't searching for Carole King to record; no one booked that rhythm section. It all just came together.

That's why I think that recording is organic. There was nothing calculated or forced. I mixed three or four things a lot of different ways when I was about four songs in, when the sound of the album just came to me. The rest of the album was finished in a week after that. I did two a night after that particular sound hit.

HIT PARADER: Carole King doesn't make singles any more. Why are her songs taken from her albums?

ADLER: I don't want to get into the singles market. I don't want to compete. I think it's a trap. It can drive an artist crazy. I decide what songs are put out off the albums.

The whole thing with Carole and myself is, our lives and not our careers. Fortunately we're at a point in our lives where we're financially successful and artistically successful. So we can really approach her career as not what is good for her career, but what's good for her life. And to get her competing in the singles market, like cutting a single every three months and worrying how good it does and all that, is not for us.

Instead, we just make an album.

HIT PARADER: When did you meet up with the Mamas and Papas?

ADLER: That was right after I started Dunhill Records. The first act I had was Barry McGuire and his hit, "Eve of Destruction." While we were doing the album, McGuire said he had some friends who had just come in by way of San Francisco and who wanted to audition. He brought them down on a Sunday afternoon and — phew! — that was the beginning of the freaks.

They were funky and dirty and Cass weighed about 300 pounds. Michelle looked like a waif and John was about eight feet tall. They were such a striking looking group and they auditioned "California Dreamin'" "Monday Monday." He just rattled off five great songs.

I was astounded. I couldn't believe it.

I said I'd like to sign them and John said, "Well we need some money."

I said, "How much? and he said, "Well, it's a lot."

It turned out to be \$1500 and two or three years later groups were getting \$50,000 to \$75,000 to sign a record deal.

I would probably have given him anything he'd asked for.

The impact of those four people. You can't imagine it if you haven't seen a lot of people with long hair and beards and funky and singing like that. That's what inspired the title, "If You Can Believe Your Eyes and Ears." Those voices coming out of those bodies.

HIT PARADER: How much did you have to do with their sound?

ADLER: What I had to offer was... I was brought up on rock and roll and before that as a fan of rhythm and blues. They were brought up on folk and when they sang "California Dreamin'" and "Monday Monday," they were folky. Those harmonies were there but there was no drive.



JAN & DEAN—a scene from one of their surfing movies.

John was fingerpicking his guitar. The rhythm section I was working with was Hal Blaine and Joe Osborne — they'd just been put together for the Johnny Rivers sessions. Larry Knechtal worked with me and when I started working with Johnny, it just became THAT rhythm section.

So adding that to the Mamas and Papas gave the group that sound. The guitarist was Glen Campbell, by the way.

HIT PARADER: How did you become involved in the Monterey Pop Festival organization?

ADLER: We were approached by three people who had already formed a corporation and they had already contracted the days at Monterey. They wanted to put on a "festival" and buy the Mamas and Papas for one night. They also wanted Simon and Garfunkel. We met at John Phillips' house. It was myself John,

Paul Simon and Terry Melcher, I think.

I think the other three guys had \$50,000 invested and we told them we'd buy them out and they could give us the dates. We said we thought it was a good idea to do it for nothing. This was six weeks before the date that it was supposed to take place and it just sort of happened.

We called up Paul McCartney and he said, "I think you ought to have Hendrix, this guy who's just starting over here, and the Who." We went to San Francisco and people told us about this girl who was just starting out called Janis Joplin. It was one of those things where the timing was right and the music was at its peak.

Music was taking over from the record companies and disc jockies. The artists were the most important thing.

We decided to do the best show for performers. Feed them the best, give the best sound equipment, fly them



first class, give everyone a suite. It became like, if you had to die and go to rock and roll heaven and play the best job you'd ever had in your life. That's what we set out to do. For three or four years all those guys had been out on the road under bad conditions. We had a 24 hour restaurant serving gourmet food and it cost us \$9000 for three days. Anytime an act was hungry they could go and order anything they wanted to.

The sound system was the most expensive. Chip Monck got it and it was the first time he'd done any festivals.

ABC Television filmed it but Tom Moore who was president at the time felt it was too Well, it was Hendrix. You know the part he did with his amp. and jumping up and down. Well, Moore said: "Wooooaaahhhh! Just a minute here."

It was made into the movie,

"Monterey Pop."

HIT PARADER: When did you start in the business?

ADLER: I started as a songwriter back in 1958. I was partners with Herb Alpert. He wrote music and I wrote lyrics. We cut four demonstration records on songs we'd written and he sang them and we took them to a company called Keene Records, who had just had a big hit with "You Send Me" by Sam Cooke.

The guy who worked there was called Bumps Blackwell and he didn't like the songs much but he liked the way we recorded them. So he asked us if we wanted to be apprentice a&r men. I had no idea I was going to be in the record business.

This was before everything. There wasn't anything on the West Coast at that time except the big record companies and one or two independent companies. At that time there were no independent

producers.

The first record we produced by "Baby Talk" by Jan and Dean and the company turned it down. They said we could do whatever we liked with it, so we pedaled it and became independent producers. The company that we brought it to was too small to employ us so we leased it to them. We found we could cut things and lease it to different people, which is routine now, but at the time it was new.

Herb and I only did two acts together, Jan and Dean and Dante and the Evergreens. Herb wanted to be a singer and I wanted to be producer. There was a sort of conflict, so I kept Jan and Dean and cut a lot of singles with them between 1959 and 1963. That led up to when I met Johnny Rivers and started Dunhill Records.

Jan ran into the back of a parked truck and was in a coma for about 40 days or so, which deteriorated his brain. He was paralyzed in his left eye, his right arm and right leg. He had a complete lapse of memory — he forgot how to write and spell.

Now, I had him in the studio recently as more or less therapy. He remembers music and he wrote a song, and he arranged it, produced it and sang it.

I'm going to release the record. It's not really good but that's sort of unimportant because he's taken it all that way by himself. It's been so good for him. He still can't write very well it's a strange age, somewhere between 12 and 15, but part of his brain is only two years old. It's hard to tell if he'll ever come back.

Dean Torrance is into graphics. He owns a company called Kitty Hawk and he's done three Nilsson Albums.

HIT PARADER: What was it like back in the old days of Hollywood?

ADLER: Back then it was sort of split into two camps — people who liked the way I produced and people who followed Phil Spector. I was thought of as having a commercial sound and his, of course, is that heavy feel. Hal Blaine was a show drummer with Patti Page before Spector used him.

Leon Russell was Snuff Garrett's arranger and piano player then and he wrote a couple of those bubblegum hits for Gary Lewis.

But Leon was always into his thing. I remember the first time I used Leon as an arranger — I never used him again because he spent all his time in the booth telling me what to do. He'd tell me, "This piano part calls for a lot of highs," and I'd say, "Leon, you're just arranging it." □ **DANNY HOLLOWAY,**

THE PRODUCERS

GLYN JOHNS

Rolling Stones to Faces

The Rolling Stones: Glyn heard about this new group when he had just finished his own career as professional singer (it lasted five weeks) and he was into American r&b records. The Rolling Stones, he heard, played this stuff. Glyn was working as freelance engineer at the time for the IBC Studios in London.

He heard the Stones and got them signed to IBC, this was before hardly anyone knew the group. Glyn brought them to the studio and all IBC had to do was sell the tapes.

But they blew it!

Glyn recalls: "I did the very first session with the Rolling Stones. I got them signed to IBC. It was the first time I'd ever produced and we cut five sides, 'Bright Lights, Big City,' 'Come On,' 'Diddley Daddy' and two others I can't remember. These tracks never got released.

"What happened was; Andrew Oldham, their co-manager then, came on the scene at the same time. After two weeks IBC hadn't sold the tapes because they took them to the wrong people. So Andrew came along and got the Stones out of their contract. 'For \$250!

"Then they went off and made 'Come On' again, exactly the same as I cut it. And that was it, they were away."

"I was very annoyed because Oldham has taken them on as a producer and he'd never produced anything in his life."

Johns had promised Oldham that he'd never work with him until he proved himself as a producer. By accident they met each other in the studios and Andrew desperately needed an engineer. Reluctantly, Glyn stayed on and was rather surprised to find that Oldham had become a pretty good producer. Things were patched up between the two of them and Glyn worked with the Stones for a long spell.

Steve Miller: "I met the Miller band in 1968. They saw my name on the Rolling Stones records and his manager phoned me up and I agreed

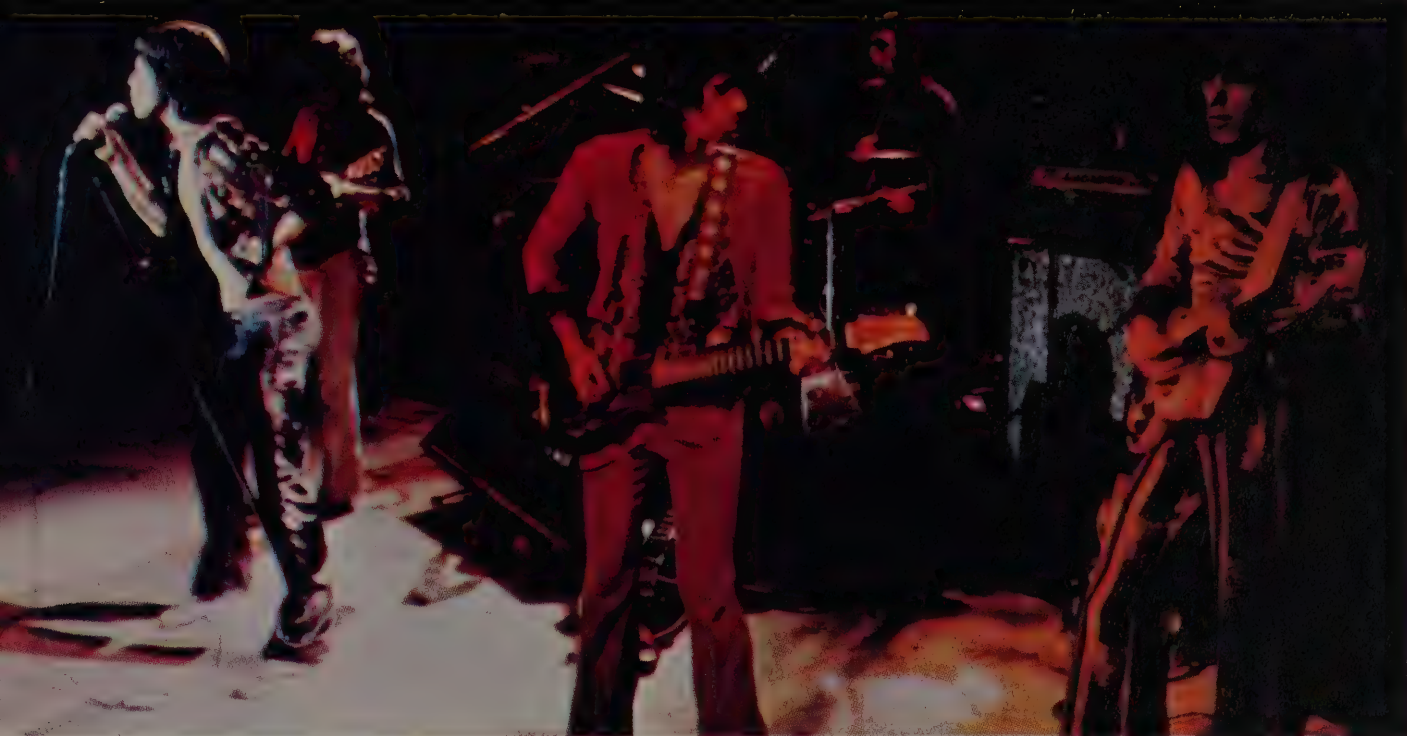
Glyn Johns is British and was voted producer of the year there last year. He has been producing for three or four years only. But he is one up on most producers—for 10 years before that he was an engineer and knows the board like the back of his hand.

At this writing he was concentrating on producing four acts—the Who, the Faces, Gallagher and Lyle, and a new American band, the Eagles.

His list of past associations as either engineer or producer runs longer: Rolling Stones, Kinks, Chris Farlowe, Steve Miller, Bob Dylan, Small Faces, the Band, Nice, Humble Pie, the Beatles, Joe Cocker . . .



STEVE MILLER — He got Johns across to America as his producer



ROLLING STONES — Johns was the first person to bring them into a studio and record them. And he lost them!

to do it. Steve originally wanted to record at EMI in London. He was a great Beatles fan and loved their records.

"Although I was employed as an engineer for Steve's first album I ended up producing it—though I didn't get credit. It doesn't matter but that's what went down. And from then on I stayed the producer. It was my first real project as a producer."

It was through his relationship with Steve that he went to America and recorded at Wally Hyder's studios in San Francisco.

The Beatles: Originally Glyn was the one brought in to record the Beatles' album, "Let It Be". His version can still be found on the bootleg LP, "Get Back" (among many titles). He also did the film. And while on his way to record in America, he landed at Kennedy airport in New York with the tapes of "Let It Be" under his arm. And who did he run into?

Bob Dylan: Dylan said he'd like to work with him and Glyn accepted and laid the Beatles tapes on Bob. The result was the Isle of Wight Festival concert in England with the Band. Some of Glyn's stuff, slightly altered, appeared on "Self Portrait." During this period Johns and Levon Holmes of the Band became good friends and hung out together at the Olympic Studios. Which led to Glyn being invited to mix their "Stage Fright"

album in the newly finished Island Records studios.

Joe Cocker: At the end of the Mad Dogs and Englishmen road show, no one felt that the material was good enough for record—except A&M's president Jerry Moss and he thought there was enough for a double LP. So with Denny Cordell's permission—he's Cocker's producer—Glyn Johns was brought in to sort it out.

Glyn had heard such bad reports about the tapes that he dreaded hearing them. But when he finally did it blew his head off—he couldn't believe how good the tapes were. So he conned Denny into helping him make the album, only Denny thought it was just a single set for sure. But Glyn was imagining two records and the deciding track was a 12 minute blues medley which Denny insisted was pure waste.

So when they were almost finished with the mixing Denny stepped out one day and Glyn mixed the blues cut to sound real sweet. It turned out to be the clincher for a double album.

Paul McCartney: McCartney asked Glyn to work on the Wings second album. I asked him if he'd be producing and Glyn burst out laughing. "Who me? I really doubt it. I mean, Paul knows more about producing his own records than I ever will. The reason I want to do it is because I want to learn.

"He's an incredible dude to work with. It's just a buzz being around people who are that creative."

I asked Glyn to define a producer. He replied: "There is no single definition. There are several different types of producers.

"The original terms given them was a and r (artist and repertoire) men many years ago. That was a man who signed an artist and was totally responsible for his recording career in as much as he chose material, selected arrangers and musicians, etc., etc.

"Nowadays that's changed considerably because of the number of self-contained artists around. As to being an a and r man in the literal sense, I would not profess to be that in the least. I choose to work self-contained artists who write their own material. I think that's where I'm most comfortable. I see my gig as taking an individual or group's music and helping them present it on record in the best possible way."

What about the current fashion for groups producing themselves? Glyn didn't think you could generalize. "If a group has been frustrated in the past by not finding a producer they can work with, then it's a good thing to do.

"But if a lot more talented people could find a really good engineer who has a brain and some kind of personality, then a 'producer' isn't necessary." □ DANNY HOLLOWAY



GRATEFUL DEAD — reluctant celebrities and a self reliant unit

GRATEFUL DEAD

Reluctant Celebrities



Jerry Garcia is on the brink of becoming a reluctant celebrity and he is also a reluctant interviewee. He feels that people will take more stock of his spoken word than his ability as a musician.

However he did talk. . . .

About the Grateful Dead emergence as a star group: "Unfortunately what's starting to happen is that the Dead are turning into a star band and that's

not what we want. That's essentially what we are desperately trying to avoid. But it's happening and we're faced with the problem of seeing if we can make it NOT happen.

"As far as the Dead are concerned things are getting better and better. But at the same time they are getting worse and worse in the same direction.

"In the director of more success there

are more weird trips involved which don't in any way help my paranoia about being interviewed. It's all stuff like that that I want to avoid.

"People look towards me as the leader for the simple reason that I talk a lot.

"If it is at all possible we want to try to avoid becoming successful in the sense of being famous."

The only way to maintain any kind of equilibrium is to avoid the pitfalls that beset other bands in their exposed position, says Garcia.

"If we, as a band, can get it together enough to be able to pull that kind of thing down to a reasonable pace and pull ourselves out of the record competition popularity contest, then we'll be satisfied," he said.

Garcia feels that as an individual he isn't being forced into the overkill syndrome that plagues the likes of Eric Clapton or Alvin Lee. "It's something quite different," the victim murmurs. "It's like the fact that you're interviewing me—not because you've never heard of me but because you have heard of me."

To the observer, the Grateful Dead are a self-reliant unit.

Garcia agrees in principle but states: "Whatever people think about the Grateful Dead is a huge misconception and we seem to spend all our energies patching up this misconception. We're only self-contained to a point, because we survive on the basis that there are a lot of people willing to support our trip by coming to our concerts and buying our albums."

Garcia went on to give a brief rundown on the internal workings of the Grateful Dead's commune: "Our scene is that the band is like a locomotive. It's not solely the financial thing because everyone connected with us works on that as well. Within our scene there are people involved in diverse and very worthwhile jobs that help contribute and make the whole thing work smoothly. The result is that it allows us to do what we do and hopefully everybody gets off in some way or another.

"We're not people who make a lot of money and give it all away to other people. What the Dead has got is its very own little survival unit.

Though this method of close co-existence is geared to their own specific requirements, Garcia admits he can't offer an opinion whether their modus operandi could apply to other bands.

"It's just like saying, will your shoes fit somebody else?" he commented.

He offered an example: "We have these guys who do a lot of work for us like running our p.a. and it just so happens that the head of the company is Bob Matthews who is also our recording engineer. They make professional equipment and fine instruments. It's experimental in that it's the first of anything and as they seem to be the only people moving in that direction, we're naturally trying to work in a completely compatible environment with them."

I asked Jerry to describe the Grateful Dead.

"Bums," he said. The Dead's whole scene has passed struggling because when we originally came together we'd already given up. We didn't care—that was our tradition. Why struggle? Why do anything at all?"

It was because of this philosophy, Garcia feels, that the Grateful Dead have, at their own motivation, managed to plod along and still maintain their sense of purpose.

With a wink: "And the great thing is we're still getting away with it." ROY CARR

(Photos by Jeff Mayer)

JERRY GARCIA — not troubled with overkill like Clapton or Alvin Lee





BANGLADESH



TOGETHER — George Harrison, Bob Dylan and Leon Russell.



JOHN LENNON — he didn't take part in the concert but he turned up for the New York premiere with left to right, Pete Bennett, national promotion director, Apple Records, Phil Ochs, Yoko, John and producer Phil Spector, who was responsible for the film's quality sound

the film of **THE** concert



RINGO STARR — flew in to sing "It Don't Come Easy" and do some drumming chores

The film of **THE** concert is finally on release—George Harrison, Bob Dylan, Ringo Starr, Eric Clapton,

Leon Russell, Billy Preston, Ravi Shankar and all the rest appear in the filmed record of the August

1971 concert at Madison Square Garden in New York, "The Concert" (continued on page 36)



BOB
DYLAN



For Bangladesh."

Director Saul Swimmer has (apparently with some editing ideas from Messrs Harrison and Dylan) put together a straightforward record of what went down during those two concerts. No tricky camera angles, strobe lights flashing, or weirdo effects. Just the cameras out front and in back, getting in tight on the faces of the performers, reacting to the music.

The music comes first in this Apple/20th Century Fox film and because of this a lot of attention has been paid to the sound of the movie. It pours out on six track stereo from all around you and they use the audience noise to great effect—you can feel the emotional surge when George casually introduces Bob Dylan to the complete surprise of the audience. □



GEORGE HARRISON and Bob Dylan — their performance, together for the first time, was a genuine highlight of the event and the film



RAVI SHANKAR — the man who started it with Ali Akbar Khan on sarod and Alla Rakah on tabla

BADFINGER

Back Up Front





BADFINGER—When Badfinger appeared at the Madison Square Garden Bangladesh Concerts they were employed mainly as a back up unit, although Pete Hamm got his personal acoustic place in the spotlight backing George.

Since then however the British group has emerged as a major rock group that can write as well as play. A couple

of months ago they played as the top billed attraction at New York's Carnegie Hall . . . and packed the place.

No longer can you employ them solely as a back up group, although Pete Hamm considers that Bangladesh concert as "the gig of a lifetime."

MIKAEL RICKFORS



earned seven gold records and sold in excess of 18 million. Now they have a new member Mikael Rickfors, lead singer from a Swedish group, Bamboo. Their last U.S. single was "The Baby."

FASTFLASHES



THE PEOPLE YOU MEET — One thing about being a rock and roller, you meet a better class of people There's old Elton John with Britain's Princess Margaret and her husband Lord Snowdon, in the background, congratulating the rocker for raising money for Britain National Youth Theater. As Reg Dwight he may not have rated but now



OUT OF the Mountain came forth Leslie West and Corky Laing, and from the Cream comes Jack Bruce . . . all to form West, Bruce and Laing, the latest virtuoso group to be formed.

FASTFLASHES



THE PLACES YOU GO — So there was this record company in Germany and they released Deep Purple's biggie, "Fireball" and it sold very well indeed. In fact when the group were touring in Germany it was halfway towards earning them a German gold record. Left to right, Roger Glover, Deep's manager John Coletta, Jon Lord, Ritchie Blackmore, Ian Gillan and EMI Electrola's program director, Gunter Ilgner.

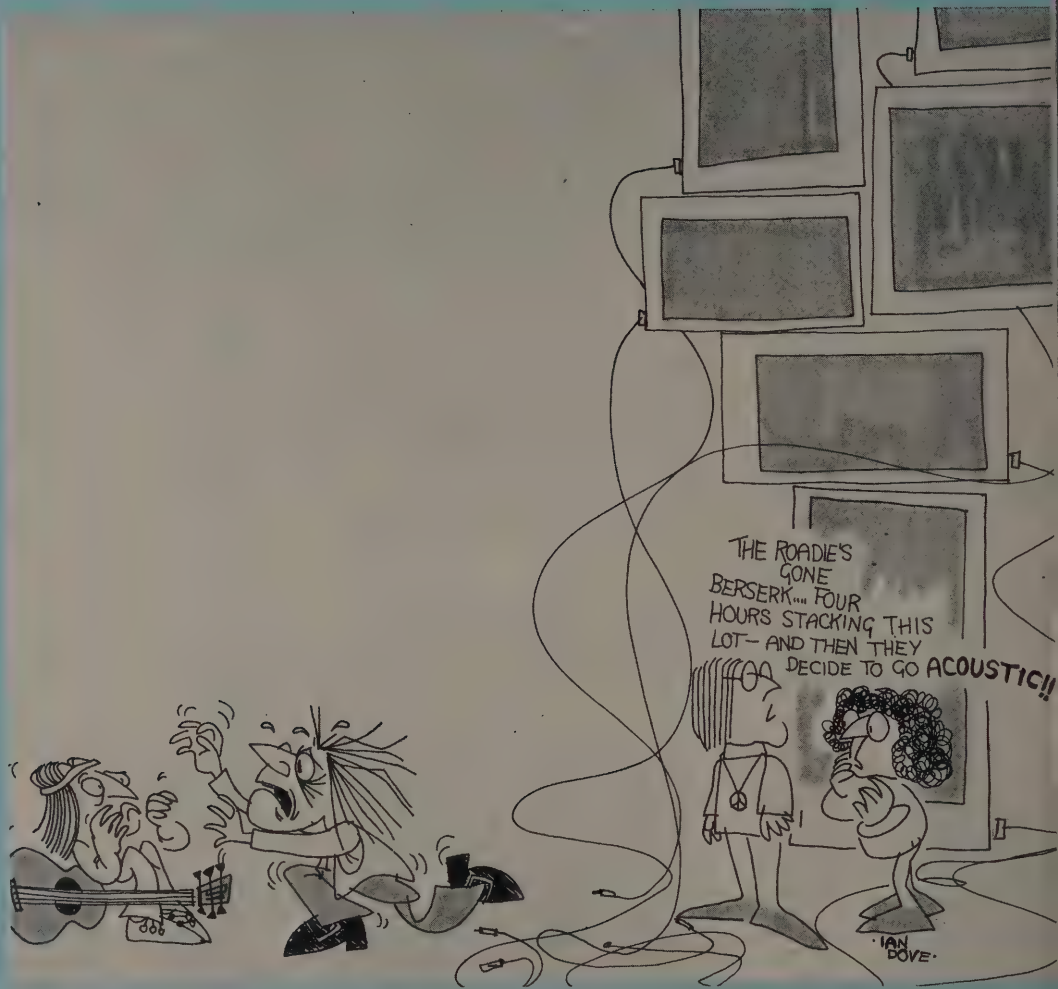
DON McClean whose 10 year history of rock and 'the day music died' was channelled into his eight minute "American Pie" single, looks set to have a world wide hit with it. Not bad for a singer, guitarist, pianist (he also plays banjo and ukelele) McClean who went to 39 — count 'em 39! — record companies before someone would record him.



FASTFLASHES

INSTRUMENTOLOGY

The PA System Grows Up



Fact: the single most important part of a group's equipment is the PA system. If you've ever been disappointed by a band, or been unhappy that what you COULD hear was uneven and crackly, the fault will lie, indirectly, if not directly, in the Sound System.

Groups these days can spend vast amounts of money on equipment.

Hammond organs are not cheap; guitars (good ones) are expensive, basses, drum kits, mikes, transport, stage clothing—all this costs a lot of money.

But the biggest single slab of red on the balance sheet is the PA system.

And with good cause.

(continued on page 58)

READERS' REVIEWS

PAUL SIMON
(Columbia Records)

"Congratulations, oh, seems like you've done it again." The two year wait was worthwhile. Paul Simon has come up with 11 great new songs. Art Garfunkel's voice is missed but Paul sings with such feeling, you forget he wasn't always the soloist.

The new album has all kinds of music: jazz ("Hobo's Blues"), soul ("Mother and Child Reunion"), reggae ("Me and Julio Down by the Schoolyard") and latin ("Duncan"). The lyrics mention everything from drugs to congressmen, to peace, to pollution. But despite these "heavy" subjects, Simon's album is fun. Just about every song has a line or two that brings a smile to your face—meanwhile he is saying something important and easy to identify with.

This album belongs within the ranks of "Bridge Over Troubled Water". It will strengthen Paul's reputation as a songwriter, producer, and guitarist. But perhaps most important, this LP heralds the coming of Paul Simon, a great performer.

PATRICIA FERNANDEZ,
St. Louis, Missouri

SPONTANEOUS COMBUSTION
(Capitol Records)

First of all the vocals leave something to be desired unless you like the early Beatles. Secondly the cover which attracted me certainly does not describe the type of music in the album. If you like British hard rock get this album. The only good parts are the short guitar breaks and at the end of "Speed of Light" which is a little bit of acid rock. That's what I expected it to be, but you never know until you hear it.

There's not much bass on this album but I would give credit to drummer Tony Brock. They all sing and write their own songs but in my opinion it would be a much better group if they played acid rock and hired someone like Johnny Winter to sing.

DAVE RIX
Arlington Heights, Illinois



MERRY CLAYTON—the best female vocalist around, says a reader.

MERRY CLAYTON
(Ode Records)

The first time I heard Merry Clayton's fantastic voice was on her back up performance for the Rolling Stones' record "Gimme Shelter." That made me a fan of hers forever. Her first album for Ode includes songs written by Neil Young, Leon Russell, Bill Withers, James Taylor, Carole King and others.

"Southern Man" has to be the best cut on the album. Her rocking version outdoes Neil Young's original. She has one of the best back-up bands around but her voice stands out.

After buying this album and seeing her perform in person, I can say she's really the best female vocalist around today.

STEVE ANDREWS
Jackson, South Carolina

EDGAR WINTER'S WHITETRASH
Roadwork (Epic Records)

The group has gone through several changes since their first album. The former members of Johnny Winter and, The McCoys before that, have joined Trash. Randy Jo Hobbs is now on bass, and Rick Derringer, the bangem-up rocker who penned "Hang On, Sloopy" way back when, is now on lead guitar. There is also an additional trumpet in the band, first handled by Tilly Lawrence and now Marshall Cyr.

Almost all of the material is new, unlike so many "live" albums consisting basically of reworked hits. And the group's improvement is evident in every phase of playing. Both Edgar Winter and Jerry LaCroix are concentrating more on

vocals and less on saxophones, and as a result Jon Smith's excellent tenor sax work comes to the surface. Drummer Bobby Ramirez is tighter than before, and the rhythm section of Ramirez and Hobbs moves well enough to allow the 3-5 man horn section to sprout their brassy wings and soar to the limits time and again.

Several songs lack depth and fullness due to the live recording conditions, and in a few cases Winter simply fails to put forth his usual effort, but several numbers come off perfectly, including Otis Redding's "I Can't Turn You Loose" and Chuck Berry's "Back in the U.S.A." Even more stunning is Johnny Winter's appearance on the album doing a surprise performance with Trash in New York, leading them through the ever popular "Rock and Roll, Hoochie Koo". But the highlight of the album is the 17 minute "Tobacco Road."

Rick Derringer's guitar solo is excellent, but Edgar Winter shows off a good deal of his own talent as well—soloing on alto sax, holding one note for over 20 seconds (try it), imitating Derringer's guitar, and his own electric piano.

All in all, a fine effort by Edgar Winter and his southern friends, sure to be one of the year's most popular live albums.

DAVE LIVELY
Glendale, Arizona

NEIL YOUNG
Harvest (Reprise Records)

For those who haven't gotten into Neil Young yet, this album will help you on your way. You've all heard "Heart of Gold" the single from "Harvest" so you know how good it is but the album as a whole is much better.

Neil has given us this album with a little help from his friends, Linda Ronstadt and James Taylor for example provide great backing vocals on "Heart of Gold". And for all of us who like the idea of having the next best thing to a CSN&Y album, Stills, Nash and Crosby are also on hand, not to mention the London Philharmonic for two superb tracks—"A Man Needs A Maid" and "There's A World."

In my opinion the best songs on the album are the above mentioned, "Harvest," "Old Man," "Alabama," and "Words." Oh I forgot "Are You Ready," and "The Needle."

Is that the entire album? Coincidence? Not with Neil Young, it isn't. It's a habit.

TOMMY NICHOLS
Westwego, Louisiana

(continued on page 58)



PLAYS OVATION



PLAYS OVATION



PLAYS OVATION

PARADE of SONG HITS

AIN'T THAT LOVING YOU (For More Reasons Than One)

(As recorded by Isaac Hayes)

HOMER BANKS
ALLEN JONES

You think I love you for just one thing
To you, my love, this may be the way it
seems

But I love the way you carry yourself
I even dig the way you wear your hair
Ain't that loving you
Ain't that loving you for more reasons
than one?

Did it ever occur to you
Why I do all that any man can do?
You keep a smile on your face
It's because I love you, I love you, I love
you in so many ways
Somehow my love you've been mislead
By the things that other men said
But I love you for what you are
I even love you for what you may
become
Ain't that loving you, ain't that loving
you for more reasons than one?

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WALKING IN THE RAIN WITH THE ONE I LOVE

(As recorded by Love Unlimited)

BARRY WHITE

We'll see you tomorrow, right, we'll see
you in the morning
Okay, girls, oh tell Dee Dee, don't be
late okay

Oo, it's starting to rain, it sure is
Everyone's trying to get out of the rain
Oo it feels so good
The rain and thinking of you . . . soon as
I get home

I'm gonna call you and tell you how
much I love you . . .

Oh I feel so good—oh I'm just walking
in the rain with the one I love
Feels so fine walking in the rain with
the one I love on my mind.

To each his own I've heard them say
Well I've got mine in so many ways
(yeah)

Like being together whether near or far
It doesn't matter where you are
(So in love with each other)
Giving love so warm and fine
Made our dream a reality
Let it last forever and ever

With every step we take and every
breath we make darling
Just you and me

Oh I'm just so in love with each other
With every passing day
We share the thought of knowing
someone cares

(Just being together)
Making love so tenderly
Exploding into ecstasy
(Let it last forever, ever)
Together we hold the key to make
forever our destiny
Oh I'm just walking in the rain with the
one I love.

Spoken

Girl - I'm gonna call him right now
Boy - Hello
Girl - Baby I'm home I've got something
to tell you
Boy - What?
Girl - I love you
Boy - And I love you too. Did you get
caught in the rain
Girl - Oh yes it was so beautiful. Let me
tell you how it started

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AN AMERICAN TRILOGY

(As recorded by Elvis Presley)

How I wish I was in the land of cotton
Old things they are not forgotten
Look away, look away, look away
Dixieland

Oh I wish I was in Dixie, away, away
In Dixieland I take my stand to live and
die in Dixie

'Cause Dixieland that's where I was
born

Early Lord one frosty morning
Lookaway, look away, look away,
Dixieland.

Glory, glory hallelujah
Glory, glory hallelujah
Glory, glory hallelujah
His truth is marching on.

So hush little children
Don't you cry
You know your daddy's bound to die
But all my trials Lord, soon be over.

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PARADE of SONG HITS

THE YOUNG NEW MEXICAN PUPPETEER

(As recorded by Tom Jones)

EARL SHUMAN
LEON CARR

In a town near Albuquerque
Lived a most concerned young boy
He said lately I have noticed
Folks don't live with peace and joy
With frowns and worries in their faces
They're lost and don't know where to go
He said I'll get the people straightened
By putting on a puppet show.

The young new Mexican puppeteer
He saw that people all lived in fear
He thought that maybe they'd listen to
a puppet telling them what to do
Now he got some string and he got
some wood
He did some carvin' and he was good
And folks came runnin' so they could
hear

The young new Mexican puppeteer.

First he carved out young Abe Lincoln
Abe will teach 'em civil rights
Then a King named Martin Luther
So they'd recall his peaceful fight
Old Mark Twain, his wit and wisdom
Will surely show them life is fun
But he smiled with satisfaction
When the Prince of Peace was done.
(Repeat chorus).

Now his puppet shows were clever
And he made the people laugh
While he got across the message
To walk along love's open path
They built him his own puppet theatre
Decked out with spotlights yellow and
red

And they wrote him up in all the papers
And this is what the story said
(Repeat chorus).

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York, New York.

SONG SUNG BLUE

(As recorded by Neil Diamond)

NEIL DIAMOND

Song sung blue
Everybody knows one
Song sung blue
Every garden grows one
Me and you are subject to the blues now
and then
But when you take the blues and make
a song
You sing them out again
(And sing 'em out again)

Song sung blue
Weepin' like a willow
Song sung blue
Sleepin' on my pillow
Funny thing but you can sing it
With a cry in your voice
And before you know it

Start to feelin' good
You simply got no choice

Song sung blue
Everybody knows one
Song sung blue
Every garden grows one
Me and you are subject to the blues now
and then
But when you take the blues and make
a song
You sing them out again
(And sing 'em out again)

Song sung blue
Weepin' like a willow
Song sung blue
Sleepin' on my pillow
Funny thing but you can sing it
With a cry in your voice
And before you know it
Start to feelin' good
You simply got no choice

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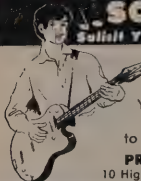
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PARADE of SONG HITS

I GOT SOME HELP I DON'T NEED

(As recorded by B.B. King)

B. B. KING
DAVE CLARK

All your affection is gone, woman
And your love is growin' cold
Ah but I got a new story to tell you babe
One that ain't ever been told
I believe you're runnin' out on me babe
I think I got some help that I don't really need.

The iceman came by this mornin' and he didn't leave no ice

The postman came by and he didn't ring twice

I think you're runnin' out on me babe
I think you been runnin' out on me
I believe to my soul that I got some outside help I don't really need
I went to work this mornin'
I decided I would double back
That car that was sittin' in front of my door

It looked like a brand new Cadillac
I ain't got me 'nother baby
I believe you been runnin' out on me
I believe to my soul that I got some outside help I don't really need.

Now you better tell that iceman that I'm hot on his trail
And the next time the postman stops by he better leave some mail
And when I come home there better be groceries on the shelf

You better tell that insurance man he better write some insurance on himself
Cause I believe, I believe I got some help
I don't really need

I ain't had nothin' to eat all day
But there's dirty dishes in the sink
A lot of half-filled bottles sittin' 'round

Baby you know I don't even drink
I think you're runnin' out on me baby
I think I got some help I don't need
I said I believe you been runnin' out on me
I think I got some help I don't really need.

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ME AND JULIO DOWN BY THE SCHOOLYARD

(As recorded by Paul Simon)

PAUL SIMON

The mama pajama rolled out of bed
And she ran to the police station
When the papa found out he began to shout

And he started the investigation
It's against the law
It was against the law
What the mama saw
It was against the law.

The mama looked down and spit on the ground

Everytime my name gets mentioned
The papa said, "Oy, if I get that boy I'm gonna stick him in the house of detention"

Well I'm on my way
I don't know where I'm goin' I'm on my way
I'm takin' my time but I don't know where

Goodbye Rosie, the Queen of Corona
See you, me and Julio down by the schoolyard
See you, me and Julio down by the schoolyard.

In a couple of days they come and take me away

But the press let the story leak
And when the radical priest come to get me released

We's all on the cover of Newsweek
(Repeat chorus).

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PARADE of SONG HITS AUTOMATICALLY SUNSHINE

(As recorded by the Supremes)

WILLIAM ROBINSON

Oh baby let's take life's highway
It's automatically yours

And my way no road is too rough to
travel

We'll walk barefoot on life's gravel
together

Whatever we express now
Automatically means success now
Whatever mystery life's about
There's no doubt we'll work it out.

Cause you're mine and I'm yours
So who cares if when it rains it pours
I'm yours and you're mine it's
automatically sunshine
Oh baby, baby.

Ooh baby until you find you
automatically
I'm behind you so do your thing and
always know

Where you go I'm gonna follow
Don't you worry when you're set back
Home you'll hurry and then you'll get
back

All the courage my love can give
For all our lives long as we give
(Repeat chorus).

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Inc.

MORNING HAS BROKEN

(As recorded by Cat Stevens)

E. FARJEON
CAT STEVENS

Morning has broken like the first
morning

Blackbird spoken like the first bird
Praise for the singing, praise for the
morning

Praise for them springing fresh from the
word.

Sweet the rain's new fall sunlit from
heaven

Like the first dew fall on the first grass
Praise for the sweetness of the wet
garden

Sprung in completeness where his feet
pass

Mine is the sunlight, mine is the
morning

Born of the one light Eden saw play
Praise with elation, praise every
morning

God's recreation on the new day.

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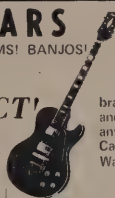
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PARADE of SONG HITS

HOT ROD LINCOLN

(As recorded by Commander Cody)

CHARLES RYAN
W. S. STEVENSON

(Spoken)

Have you heard the story of the hot rod
race,
When the Fords and Lincolns was settin
the pace.

That story is true, I'm here to say,
Cause I was a-drivin' that model "A"

It's got a Lincoln motor and it's really
souped up,
That model "A" body makes it look like
a pup
It's got 8 cylinders and uses 'em all,
Got overdrive, just won't stall.

With a barrel carb, and dual exhaust,
With 4-11 gears you can really get lost
It's got safety tubes but I ain't scared
The brakes are good, the tires, fair.

Pulled out of San Pedro late one night,
The moon and the stars were shining
bright

We was drivin' up Grapevine Hill,
Passin' cars like they was standin' still.

All of a sudden, in the wink of an eye,
A Cadillac sedan passed us by
I said, "Boys, that's a mark for me."
By then the tail light was all you could
see.

Now the fellas ribbed me for bein'
behind,
So I thought I'd make the Lincoln
unwind
Took my foot off the gas and man-a live,
I shoved it on down into overdrive.

I wound it up to a hundred and ten,
My speedometer said that I hit top then
My foot was glued like lead to the floor
That's all there is and there ain't no
more.

Now the boys all thought I lost my
sense,
Them telephone poles looked like a
picket fence
They said, "Slow down, I see spots.
The lines on the road, just look like
dots."

Took a corner, sideswiped a truck
I crossed my fingers just for luck
My fenders was clickin' the guard-rail
posts,
The guy beside me was white as a
ghost.

Smoke was comin from out from out of
the back
When I started to gain on that Cadiillac
I knew I could catch him, I thought I
could pass,
Don't you know by then we'd be low on
gas.

They had flames comin from out of the
side
You can feel the tension, man what a
ride!
I said, "Look out boys, I got a license to
fly."
And that Caddy pulled over and let us
by.

Now all of a sudden she started to
knockin'
Down in a dip she started to rockin'
I looked in the mirror, a red light was
blinkin'
The cops was after my hot rod Lincoln.

They arrested me and they put me in
jail,
I called my pappy to throw my bail
He said, "Son, you're gonna drive me to
drinkin',
If you don't stop drivin' that hot rod
Lincoln."

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NOW RUN AND TELL THAT

(As recorded by Denise LaSalle)
DENISE LaSALLE

There's a big, big man goin' around
town, girls,
He been tellin' how he love em' an' a
put e'm down,
Oh yes he has,
How, he gets what he, want, then he
blow your mind,
Oh, but baby, you done met your match
this time.

Hey, hey, mister playboy, hey Romeo,
It broke your heart 'cause I let you go
You been tellin' ev'rybody where it's at
Now run and tell that,
That's what you better do now

You say you never met a girl that you
couldn't win
That's what you said,
And if you've been there once, you can
go back again,
Oh yes you did,
But ain't no two timin', four-flushin',

sweet talkin' John
No, baby,
Gonna get my love and then turn me
wrong
Oh no you ain't
Hey, hey, mister playboy

Hey, Romeo,
It hurt you bad 'cause I let you go you
been
Tellin' ev'rybody where it's at
Now run and tell that,
That's what you better do now
Do now, run on, now run and tell that
run on.

You said you were the greatest man
alive,
But I made up my mind to cut you down
to size
I put somethin' on your mind you'll
never forget,
I've got you walkin' in a daze, you ain't
recovered yet.

(Repeat chorus)

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I'LL TAKE YOU THERE

(As recorded by the Staple Singers)

ALVERTIS ISBELL

I know a place ain't nobody crying
Ain't nobody worried, ain't no smilin'
faces lying to the races
I'll take you there, I'll take you there
I'll take you there, I'll take you there, I'll
take you there

Let me take you now (I'll take you there)
Let me take you there (I'll take you
there)

I know a place (I'll take you there)
Ain't nobody cryin' (I'll take you there)
Ain't nobody worried (I'll take you
there)

Ain't no smilin' faces (I'll take you
there) lyin' to the races (I'll take you
there).

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PARADE of SONG HITS

IT'S GOING TO TAKE
SOME TIME



(As recorded by the Carpenters)

CAROLE KING
TONI STERN

It's gonna take some time this time
To get myself in shape
I really fell out of line this time
I really missed the gate
The birds on the telephone line (next
time)
And cryin' out to me (next time)
And I won't be so blind next time and
I'll find some harmony
But it's going to take some time this
time
And I can't make demands but like the
young trees in the winter time
I'll learn how to bend after all the tears
We've spent how could we make
amends
So it's one more round for experience
and I'm on the road again
And it's going to take some time this
time.

Going to take some time this time
No matter what I've planned and like
the young trees in the wintertime
I'll learn how to bend after all the tears
We've spent how could we make
amends
So it's one more round for experience
and I'm on the road again
And it's going to take some time this
time.

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We're not the only ones talking about Electro Harmonix



Vol. IV No. 14 THE ROCK CULTURE NEWSPAPER N.Y.C. 35¢

Amazing Little Boxes

by Peter Stampfel

A few months ago I saw an ad in *Crawdaddy!* for the Electro Harmonix Corporation, a New York firm which makes amazing little boxes and a fine portable amplifier. Our band, the Rounders, has been standing in great need of these exact things and since the advertising copy looked so interesting, we decided to check them out.

They did have indeed just the thing for us—the Big Muff. The Big Muff is the finest fuzz-sustain-distortion box I have as yet been a witness to. It has three dials instead of the customary two and the extra one isn't just window dressing. You can adjust the Big Muff to play whole chords. An ordinary fuzz can only do a single note; play more than one note and you get garbage noise. The Big Muff delivers sweet dirty notes with that clear light clarity. A musical boon! Jimi Hendrix used one. Who can blame

him? No blame. It costs more than the average fuzz. It is more than an average fuzz. They also make an average fuzz which gives the sort of distorted sounds tube amps from the 40's and 50's gave.

These folks also make an excellent portable amplifier which should be on the market about now. It's going to be called the Hendrix or Clapton (we suggested Beck) Freedom Amplifier (amplified freedom! Right on!) and it's small, light, powerful, and plays for a couple hundred hours on a battery pack which is repackable. It sounds great and is really loud; it kicks a whole bunch of ass. Besides which, it is so well engineered that it's a natural for recording. It doesn't have the hum an ordinary amp has. Boon in the studio. To top it all off, it's reasonably priced.



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PARADE of SONG HITS

BROTHER BROTHER

(As recorded by Carole King)

CAROLE KING

Oh brother, brother, brother
I know you've been layin' back a long time
But I love you, love you like no other oh
Brother, brother, brother.

I've been watchin' everything you do
And I've been wishing only good for you
All you've got to do is just to want it to
And it's gonna come, it's gonna come to you.

You have always been so good to me
And tho' you didn't always talk to me
There wasn't much my lovin' eyes could
not see
And I don't believe you need all your
misery.

Oh brother, brother, brother
I know you've been hangin' on a long time
But I love you, love you, love you like no other oh
Brother, brother, brother of mine
Talkin' 'bout you brother.

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I'M BACK IN TOWN

(As recorded by Melanie)

MELANIE SAFKA

I'm back in town
Don't look so happy cause I'm back in town
You don't look like smilin'
Don't jump up and down on my toes
I guess I'd better go.

Oh I'm very sure
I should have knocked when I opened the door
Pardon me miss but he's just a friend from before
(Who never lock'd his door).

I opened without knocking life before
You wrote me that all was the same so I came
But I can't find the love in your eyes
I guess that you're surprised (just like me)

I never thought you'd find another she
You liked as well as me
But I guess I was wrong
So I'll be going home.

I'm back in town
Didn't they tell ya' that I'm back in town?
You don't look so happy don't jump up and down on my toes
(You lov'd me once you know)
I guess that you don't love me anymore (hnh).

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YOU COULD'VE BEEN A LADY

(As recorded by Aprilwine)

ERROL BROWN
TONY WILSON

You could've been alright
You could've been here tonight
It could've been sweet as wine
You could've been a lady

It could've been alright
You could've been here tonight
It could've been sweet as wine
It could've been a lady.

They all love you, you're a good girl
When you wake to find another man lying beside you
They all need you, they all want you
It's a shame you play their game the way it delights you
(Repeat chorus).

If I tell you where you're going to you'll laugh in my face
I'm out of place mind your business
They all want you to make love to
Be surprised if you realize where you're going to
(Repeat chorus)
Na na na na na na na
Na na na na na na na

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PARADE of SONG HITS

WHERE THERE'S A WILL,
THERE'S A WAY

(As recorded by Delaney & Bonnie)

B. BRAMLETT
B. WHITLOCK

Honey, when we're together
It seems like we both got a whole lot of
nothing to say
But I know if we try we can work it out
someday
I know if we try we can work it out
someday
'Cause I believe where there's a will,
sure 'enough, honey there's a way
Where there's a will yeah, yeah, sure
'nough honey
There's a way.

There ain't no need to worry cause I've
been wrong many a time, oh baby,
mine
You can believe nearly every word I say

You can believe nearly every word I say
cause I believe
where there's a will sure 'nough honey
there's a way
Where there's a will yeah, yeah, sure
'nough honey there's a way.

Got to get our thing together
With a little less talking we'll have a lot
more to say
When we're along it's gonna happen
anyway
When we're alone it's gonna happen
anyway cause I believe where there's a
will sure 'nough honey there's a way
Where there's a will yeah yeah sure
'nough honey there's a way.

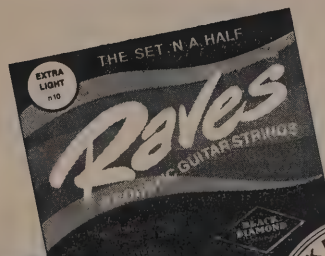
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PARADE of SONG HITS

IKO IKO

(As recorded by Dr. John)

ROSA LEE HAWKINS
BARBARA ANNE HAWKINS
JOAN MARIE JOHNSON
JESSE THOMAS
JONES, JONES AND JONES

My grandma and your grandma were
sittin' by the fire
My grandma told your grandma "I'm
gonna set your flag on fire"
Talkin' 'bout Hey now Hey now
Iko, Iko unday Jock-a-mo fee-na-ne, ai-
na-ne
Jock-a-mo fee-na-ne.

Look at my king all dressed in red
Iko Iko unday
I betcha five dollars he'll kill you dead
Jock-ammo fee-na-ne
(Repeat chorus).

My flag boy and your flag boy were
sittin' by the fire
My flag boy told your flag boy
"I'm gonna set your flag on fire"
(Repeat chorus).

See that guy all dressed in green?
Iko, Iko unday
He's not a man he's a lovin' machine
Jock-a-mo fee-na-ne.
(Repeat chorus).

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Inc.

I SAW THE LIGHT

(As recorded by Todd Rundgren)

TODD RUNDGREN

It was late last night,
I was feeling something wasn't right
There was not another soul in sight,
only you
Only you
So we walked along, though I knew
that there was
Somethin' wrong
And a feeling hit me oh so strong about you
Then you gazed up at me and the
answer was plain to see
'Cause I saw the light
In your eyes

Though we had our fling
I just never would suspect a thing
Till that little bell began to ring in my
head
In my head
But I tried to run;
Though I knew it wouldn't help me
none
'Cause I couldn't ever love no one,
Or so I said.

But my feelings for you were just
something
I never knew
Till I saw the light in your eyes
But I love you best
It's not something that I say in jest
(Ha ha)
'Cause you're different, girl, from all the
rest
In my eyes
And I ran out before but I won't do it
anymore
Can't you see the light in my eyes.

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DIARY

(As recorded by Bread)

DAVID GATES

I found her diary underneath a tree
And started reading about me
The words she'd written took me by
surprise
You'd never read them in her eyes
They said that she had found the love
she'd waited for
Wouldn't you know it ... she wouldn't
show it.
Then she confronted with the writing
there
Simply pretended not to care
I passed it off as just in keeping with
Her total disconcerting air
And though she tried to hide the love
that she denied
Wouldn't you know it ... she wouldn't
show it.

And as I go through my life
I will give to her my wife
All the sweet things I can find.

I found her diary underneath a tree
And started reading about me
The words began to stick and tears to
flow
Her meaning now was clear to see
The love she'd waited for was someone
else not me
Wouldn't you know it ... she wouldn't
show it.

And as I go through my life
I will wish for her his wife
All the sweet things she can find
All the sweet things they can find.

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PARADE of SONG HITS

THE FAMILY OF MAN

(As recorded by Three Dog Night)

PAUL WILLIAMS
JACK CONRAD

This tired city was somebody's dream
Billboard horizons as black as they seem
Four level highways across the land
We're building a home for the family of man.

And it's so hard whatever we are
coming to
Yes it's so hard with so little time
And so much to do
Time running out for the family of man.

One man to lead us with so much to say
Moving the mountains that got in our way
Prayer books and meetings to find a plan
Deciding the fate of the family of man.

Memories replacing the loves that
we've lost
Burning our bridges as soon as they're
crossed
Factories built where the rivers ran and
time running out for the family of man.

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PARADE of SONG HITS

LOOK WHAT YOU DONE FOR ME

(As recorded by Al Green)

AL GREEN
WILLIE MITCHELL
AL JACKSON

Now that you're here with me I want to keep you free

To do the things that you wanna do
The joy now is loving you but now the day has come

To let you know where I'm coming from
The best of my years to go to you
Is the only thing that I can do
But these things don't come over night

Loving you baby and I think I'm right
Let me say before I forget that loving you baby is where it's at.

Oh baby look what you done for you
Oh baby you set my heart free
Sometimes I wanna leave and then I'll say

It wouldn't make sense now anyway
But forgive me baby if I do wrong I haven't been a true man for so long let me say before

I forget loving you baby is where it's at
Oh baby look what you done for me
Oh baby you set my heart free.

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(Last Night) I DIDN'T GET TO SLEEP AT ALL

(As recorded by 5th Dimension)

TONY MACAULAY

Oh last night I didn't go to sleep at all
No no I lay awake and watched until the morning light washed away the darkness of the lonely night
Oh last night I got to thinking maybe I, I, I should call you up and just forget my foolish pride

I heard your number ringing
I went cold inside so last night I didn't go to sleep at all
I know it's not my fault since you've been gone

I've tried to find a way to carry on
But more and more I find the dreams I left behind
Are somehow still the only one

Oh last night I didn't go to sleep at all
No no the sleeping pill I took was just a waste of time

I couldn't close my eyes cause you were on my mind
And last night I didn't go to sleep, didn't go to sleep
No I didn't go to sleep at all.

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I'M GETTIN' TIRED BABY

(As recorded by Betty Wright)

CLARENCE REID
WILLIE CLARK

I'm gettin' tired baby
Of wasting my love on you
Oh I'm gettin' tired baby
Of wasting my love on you
Being loved by you baby is such a thrill
But if you don't love me more I'll have to find someone who will
I give you all of me but she's by your side
You give me part of you and think I'm satisfied.

But how can a part of you be enough for me

When all of me ain't enough for you
But how can a part of you be enough for me

When all of me ain't enough for you
But how can a part of you be enough for me

When all of me ain't enough for you.

Tell me oohh oh baby
Oh I'm gettin' tired baby of wasting my time on you
Oh I'm gettin' so tired baby baby of wasting my time on you.

Baby you're married and this I understand you want a full time woman

But you're not my full time man
I give you everything but she's by your side

You give me part of you and think I'm satisfied

But how can a part of you be enough for me

When all of me ain't enough for you
Baby tell me cause I've got to know Cause I'm so tired.

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MORNING HAS BROKEN
BIG MAN

Soul:
DAYDREAMING
LET'S STAY TOGETHER
LOOK WHAT YOU DONE FOR ME
HELP ME MAKE IT THROUGH THE NIGHT
I'M GETTIN' TIRED BABY
RUN RUN RUN
(LAST NIGHT) I DIDN'T GET TO SLEEP AT
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PARADE of SONG HITS

ASK ME WHAT YOU WANT

(As recorded by Millie Jackson)

BILL NICHOLS
MILLIE JACKSON

Come to me before your friends tell you
They can't help you
I'm your woman I should be the first one
to know

If you want something
If you need something
Why do you think I work so hard and do
all the things I do
Because I don't want nobody else to do
a thing for you.

Baby baby please ask me what you
want
And I'll try my best to get it get it get it
get it

Ask me what you want
And I'll try my best to get it, get it, get it,
get it.

You've shown me that a woman's place
Is right beside her man
This I can understand
That foolish pride keeps pushing aside
All the things I wanna do for you
I'm on your side
Don't you know that when you're down
I'm the one you should turn to.

Don't be ashamed because it's the same
thing I expect of you
Baby baby please
Why should my giving you things make
you feel insecure
I'm also giving you all the love anyone
can endure.

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RUN RUN RUN

(As recorded by Jo Jo Gun)

JAY FERGUSON
MATTHEW ANDES

Doo doo doo doo doo doo
Run run run doo doo doo doo doo doo
run run run
You better ride on baby you was born
outside of the law
Oh load up your mama we'll ride on out
to the line
Oh welcome to the party we'll all toss
papers in the wind.

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DAYDREAMING

(As recorded by Aretha Franklin)

ARETHA FRANKLIN

Daydreamin' and I'm thinkin' of you
Daydreamin' and I'm thinkin' of you
Daydreamin' and I'm thinkin' of you
Daydreamin' and I'm thinkin' of you
Look at my love blowing away
He's the kind of guy that would say
"Hey, baby let's get away
Let's go some place, huh"
Well I don't care

He's the kind of guy that you give your
everything
You trust your heart, share all of your
love
Till death do you part.

I want-a be what he wants
When he wants it and whenever he
needs it

And when he's lonesome and feelin'
love starved

I'll be there to feed it
I'm lovin' him a little bit more each day
Turns me right on when I hear him say
Hey baby let's get away, let's go
somewhere far

Baby can we well I don't care.
Daydreamin' and I'm thinkin' of you
Daydreamin' and I'm thinkin' of you
Daydreamin' and I'm thinkin' of you
Daydreamin' and I'm thinkin' of you
Look at my love blowing away
Daydreamin' and thinkin' of you.

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HELP ME MAKE IT THROUGH THE NIGHT

(As recorded by Gladys Knight)

KRIS KRISTOFFERSON

Take the ribbon from my hair
Shake it loose and let it fall
Layin' soft against your skin
Like the shadows on the wall

Come and lay down by my side
'Til the early morning light
All I'm taking is your time
Help me make it through the night
I don't care what's right or wrong
I won't try to understand

Let the devil take tomorrow
Lord tonight I need a friend
Yesterday is dead and gone
And tomorrow's out of sight
And it's sad to be alone
Help me make it through the night.

And it's sad to be alone
Help me make it through the night
I don't want to be alone
Help me make it through the night.

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SPEAK SOFTLY LOVE

(As recorded by Andy Williams)

NINO ROTA
LARRY KUSIK

Speak softly love and hold me warm
against your heart
I feel your words the tender trembling
moments start
We're in a world our very own sharing a
love that only few have ever known
Wine colored days warmed by the sun
Deep velvet nights when we are one

Speak softly love so no one hears us but
the sky
The vows of love we make will live until
we die
My life is yours and all because you
came into my world with love so softly
love.

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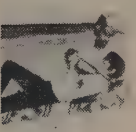
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(continued from page 42)

It's useless spending time and money and expertise on achieving individual sounds from various instruments if the final product—the group's total sound—comes over like some turgid wall of audible mud.

Musicians know this. So they buy the best possible Sound System their money will run to.

It was not always so. Once, in those glorious days of cheap music, cheap records and cheap equipment (at least relatively cheap), sound balance was a science in its infancy. The average equipment was a couple of monolithic columns guarding the corners of the stage. The amplifier (the 's' had not yet been added) was probably a single 100 watt job with three mike inputs, and was controlled, as a sort of afterthought by the lead guitarist.

The next major era of equipment fashion, as road managers well know, was the Day of the Stack.

The above mentioned system stayed basically the same, but enormous banks of loudspeaker cabinets were stacked on either side of the stage. The amplification problem was still coped with by using 'ordinary' watt amps—albeit rewired to take higher frequencies. This time, the job of balancing the sound was given to the roadie, who sat at the side of the stage.

Obviously this system worked no better—in fact it could be said to have worked far worse. The characteristic of conventional loudspeakers is to project only limited amounts of sound into the hall—and packed houses tended to give the first few rows full force while people at the sides and back of the auditorium heard little of the group.

And what they did hear was unbalanced and distorted.

Another hangup was that the miserable roadie was unable to hear the result of his knob twirling while seated at the side of the stage.

The first major breakthrough into real quality PA was when somebody realized that what a PA system should do was reproduce a studio sound on stage.

So why not adopt a studio approach?

Next thing that happened was

that mixers—special consoles with complete and comprehensive balancing facilities—made their appearance.

Amplifier systems were sorted out into a stack of 'slaves' (non-individually controllable amplifiers that pooled their total wattage into the mixing control) and the perennial problem of loudspeaker systems was tackled, finally once and for all.

The way this was done was to examine and to rethink the whole problem of getting the mixed, amplified soundwaves across to the audience in equal doses.

And to do this the engineers borrowed from the age-old megaphone principle. The vibrating cone idea, which drives conventional speakers, was dropped in favor of the speech coil... expressly built for a particular frequency range and amplified by a metal cone, just like a speaking trumpet.

Hi frequency horns and mid-range horns made their appearance. But the problem of the lower frequencies was still unsolved. So for a time groups made do with a strange hybrid stack consisting of speakers to carry the lower range and horns to carry the upper frequencies.

Then someone flashed on the idea of cinemas.

Cinemas, thought he, have no problem with sound—be it high or low. So how do they do it?

Actually they use a device based on the horn principle called a W bin. These have drivers like huge versions of the speech coil, but the resultant signal is amplified by running it round and round a large, robust wooden cabinet. The resonance thus achieved is translated into bass vibrations.

At the same time mixing consoles progressed to such a degree that some of the 'portable' mixers that are carried by groups like the Who, Pin Floyd, ELP, are often 20 to 24 channel jobs, every bit as sophisticated as a small permanent studio installation. The Who claim to have the best system in the world—it's certainly big enough.

PA is now a branch of instrumentology—of technology, really—in its own right. □ TONY TYLER

(continued from page 43)

CHICAGO

At Carnegie Hall Vols. I-IV (Columbia Records)

Since all three of Chicago's studio albums were double sets, it doesn't really come as much of a surprise that their live album is proportionately larger: eight sides of introductions, between-song-raps, tuning up and, oh yes, music, a little less than three hours all told. But unless you're a real Chicago freak, this mammoth package will come off disappointing, musically speaking.

For one thing, there is only one new tune among the whole bunch of what could accurately be termed 'Chicago's greatest hits.' "A Song For Richard And His Friends" is quite interesting and bodes well for the band's next studio effort; structurally, it's a bit more complex and Chicago performs it with noticeably more spirit than they do some of the older songs.

Of course, the inclusion of previously recorded material wouldn't be so redundant if Chicago's stage act wasn't what it is. They are not a jam band like the Allmans or the Dead and although they do improvise on occasion, it's very tightly controlled. Nor is soloing either widespread nor, when it does occur, very extended. Chicago's forte is ensemble playing in which each instrument and/or voice does his individual part within the whole. Such a format, consequently, doesn't make for really distinct variation from the studio cuts, so a piece with real potential for experimentation, like trombonist Jim Pankow's "Ballet For A Girl In Buchannon" fares no better and no worse than the original.

Chicago is a good band though because they have three excellent lead vocalists, each member is proficient on his instrument and they have first-rate material to work with. When they loosen up a bit, the results are free-swinging, free-blowing rock and roll and for that reason "Mother" is one of the most enjoyable cuts of the set. "Flight 602", also from the third LP, benefits from live performance in losing the two-sweet harmonies that marred the original.

If you don't have any Chicago whatsoever, then this monster (with posters and booklets and other neat stuff) is a good place to start. If, on the other hand, you're a Chicago fanatic, you'll want it just because it's theirs or because your copies of their other records are scratchy from being played so much. For myself, I hope these LPs mark the end of the band's first evolutionary stage. □ DOUG COLETTE

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WE READ YOUR MAIL

Dear Editor,

In the April issue Terry Knight, Grand Funk Railroad's manager, says that "the real sellouts on today's market, apart from Grand Funk, are Ten Years After, Black Sabbath and the Who." I can't believe that Grand Funk, the simplest, loudest group around, can put themselves on the same level as the Who. The Who rank with the Beatles and the Stones in musical ability.

Grand Funk Railroad, in my opinion, caters mainly to the younger teenagers who go for their simple music and I can't understand why your magazine devotes so much time and space to them. Other than that Hit Parader covers a wide range of music and is very entertaining and informative, I would like to see more articles on the Who in the future issues.

J.M. WALKER,
Tallahassee, Florida.

Dear Editor,

I don't dig fake groups that sing about one thing and do the opposite and I don't think there is anything "plastic" about Grand Funk Railroad. I think they should be respected for their contributions to music. To me their songs are real and meaningful. The group has brought a lot of good times to me.

I think Mark, Don and Mel are three of the most honest and sincere dudes you'll ever know or get to know. And all they are trying to do is bring their brothers and sisters peace of mind, ease

their troubled souls, get closer together. . . and give a lot of great music. Three very honest and talented freaks.

PALOMAR ALCINDOR,
Huffman, Texas.

Dear Editor,

Thanks so much for the article on Judy Collins and the nice picture. She's a very beautiful person and a truly open and human artist. She also is an entertainer who escapes a lot of publicity and it sure is nice to hear a little about her every once in a while.

She has been my favorite artist since 1965 and it's been great to witness her progress and development as an artist and as a committed and truly human, aware woman.

TIM TRICHE
New Orleans, Louisiana

Dear Editor,

I think the greatest loss in the music world was the death of Jim Morrison. The Doors still go on but they're just not the same. Ray Manzarek does the lead vocals now but he really has an out-of-the-doors style voice. He used to be called Screaming Ray Daniels in a Santa Monica club called the Turkey Joint West, to give you some idea.

Surely Morrison's death left the Doors the world's loudest electrified jug band. Jim's voice was great but the "Other Voices" just don't fit.

PAUL FALKOWSKI,
Buffalo, New York

ALBUMS IN REVIEW

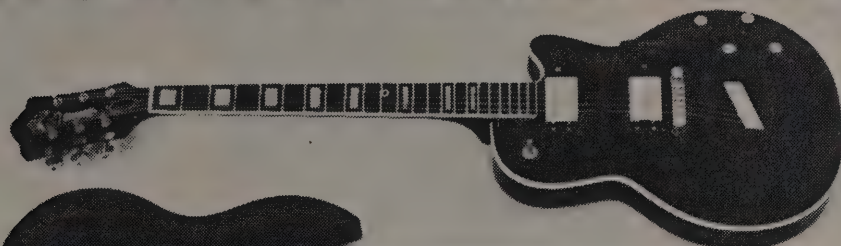
ERIC CLAPTON *History of Eric Clapton* (Atco Records): A useful little compendium of the art of Eric ranging as it does from his emergent work with the Blues Beakers, gathering confidence with the Yardbirds, entering his best period with Cream, his baroque work with Blind Faith, and the returning to roots and self assessment with Delaney and Bonnie and Derek and Dominos. Sixteen tracks that make you aware of the contribution to late Sixties rock and hungry for the next step by this giant musician.

VARIOUS ARTISTS *A Tribute To Woody Guthrie* (Columbia and Warner Bros): In 1968 they held a big tribute concert for the late folksinger Woody Guthrie and two years later followed it up with one at the Hollywood Bowl. The Carnegie Hall concert marked a return to concert appearances by Bob Dylan with other artists such as Arlo Guthrie, Odetta, Judy Collins, Country Joe, Tom Paxton, Ritchie Havens, and Pete Seeger all contributing. It makes a fine survey of Guthrie's work— he was a major writer, far beyond a mere folkie. Volume One is out on Columbia and volume two on Warners by special arrangement.

DEEP PURPLE *Machine Head* (Warner Bros.): Machine just about sums it up on the seven tracks included in this album. It's their follow up to "Fireball" which gave them national exposure and they grind out more of the ultra violence in music. For the hardest of rockers and Deep freaks.

CHARLIE CHRISTIAN *The Genius of Charlie Christian* (Columbia Records): Christian, who died in 1942, influenced a lot of people, BB King included, on the electric guitar—he was among the first to use it, the first to give it real shape. He worked with jazz groups—Benny Goodman chiefly was responsible for his public exposure—but the style has its strong roots, apparent today even among the better rock guitarists. This double set is a must for serious students of the electric guitar. It's also one of the most joyful albums around.

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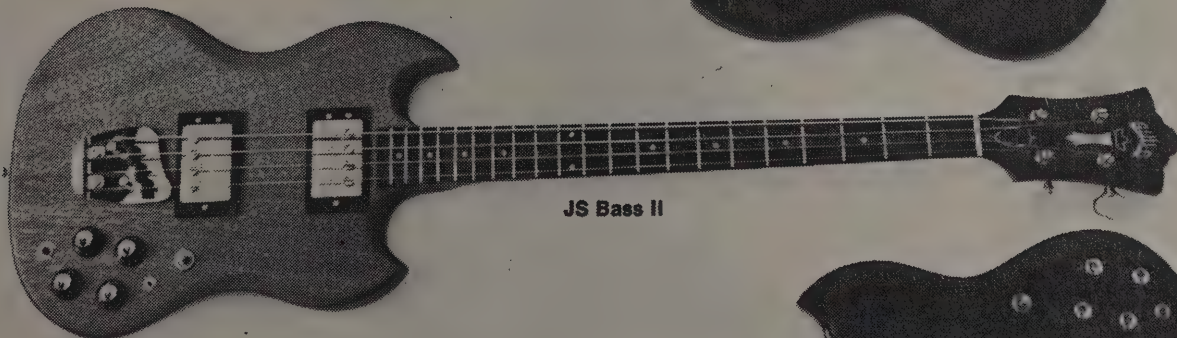


S-90

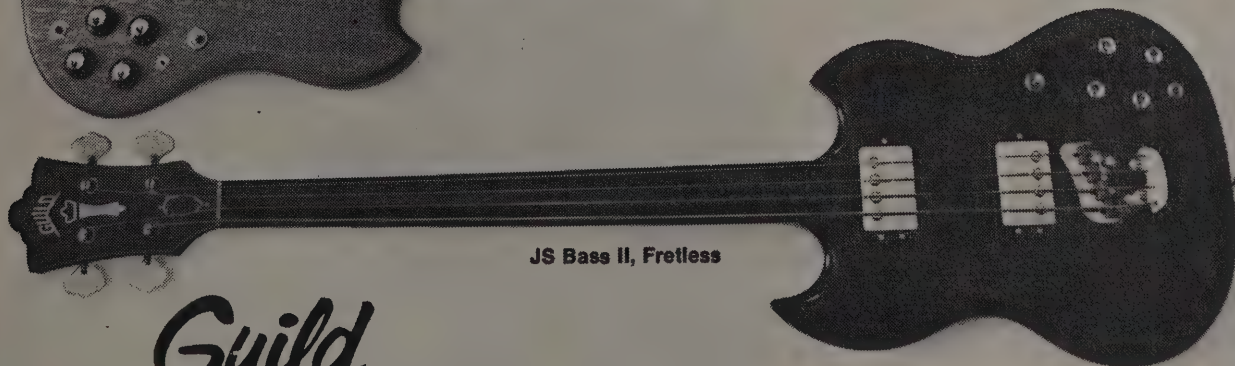
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**NEXT
MONTH**



JUNE, 1971

Creedence Clearwater
John Mayall
The Who
Moody Blues
Grateful Dead
Frank Zappa

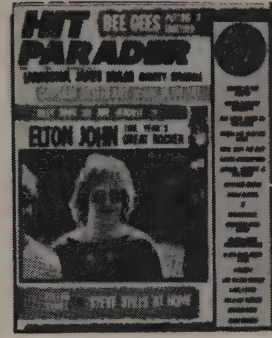
"Just Seven Numbers"
"Mama's Pearl"
"Have You Ever Seen The Rain"
"Let Your Love Go"
"Temptation Eyes"
"Apeman"
"Rose Garden"



JULY, 1971

James Taylor
Grand Funk
Rolling Stones
Deep Purple
The Byrds
Harvey Mandel

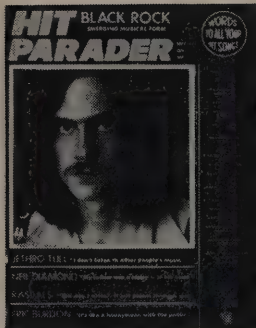
"What's Going On"
"What Is Life"
"No Love At All"
"Proud Mary"
"Country Road"
"I Can't Help It"
"Chairman Of The Board"



AUGUST, 1971

Elton John
Bee Gees
Kinks
Black Sabbath
Isley Bros.
Steve Stills

"Power To The People"
"Never Can Say Goodbye"
"Hi"
"Woodstock"
"Joy To The World"
"I Am, I Said"
"Dream Baby"



SEPT, 1971

James Taylor
Neil Diamond
The Rascals
Eric Burdon
Jethro Tull
Santana

"Rainy Days And Mondays"
"I'll Meet You Halfway"
"Only Believe"
"Reach Out"
"I'm Coming Home"
"I Feel The Earth Move"



OCTOBER, 1971

Janis Joplin
Joe Cocker
The Who
Mountain
Tina Turner
Johnny Winter

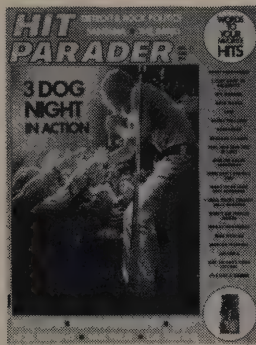
"Wild Horses"
"Puppet Man"
"It's Too Late"
"Sweet And Innocent"
"You've Got A Friend"
"Life"
"Funky Nassau"



NOVEMBER, 1971

Paul & Linda McCartney
Grand Funk Railroad
Melanie
The Who
Stevie Winwood
Sea Train

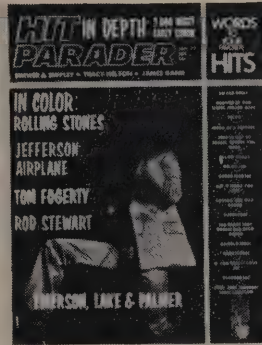
"Mercy, Mercy Me"
"Riders On The Storm"
"Liar"
"I'm Leavin'"
"Rings"
"If Not For You"
"Rainy Jane"



DECEMBER, 1971

Santana
Three Dog Night
The Band
Elton John
Cat Stevens
Noel Redding

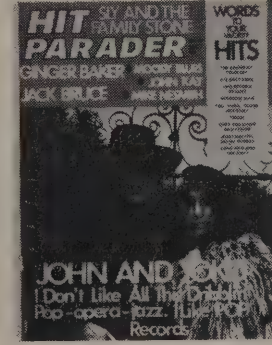
"Sweet Hitchhiker"
"Rain Dance"
"Surrender"
"Spanish Harlem"
"I Just Want To Celebrate"
"Where You Lead"
"Mother Freedom"



JANUARY, 1972

The Rolling Stones
Jefferson Airplane
Rod Stewart
Brewer & Shipley
Tom Fogarty
Carly Simon

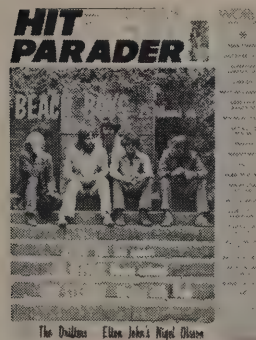
"So Far Away"
"Yo Yo"
"Birds Of A Feather"
"Gimme Shelter"
"Superstar"
"Bangla Dash"
"Stagger Lee"



FEBRUARY, 1972

John & Yoko
Sly
Ginger Baker
Jack Bruce
John Kay
Moody Blues

"It's Only Love"
"Two Divided Love"
"Only You Know And I Know"
"Midnight Man"
"Long Ago And Far Away"
"Touch"



MARCH, 1972

Beach Boys
Led Zeppelin
Jethro Tull
Cat Stevens
Rod Stewart
The Drifters

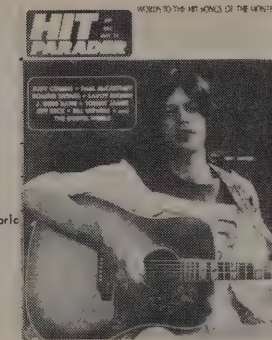
"Maggie May"
"Gypsies, Tramps & Thieves"
"Superstar"
"Baby I'm-A Want You"
"Two Divided By Love"
"Have You Seen Her"
"Got To Be There"



APRIL, 1972

Carole King
Lennon-McCartney
Grand Funk Railroad
Three Dog Night
Bread
Creedence

"I'd Like To Teach The World
To Sing"
"Sour Suite"
"White Lies, Blue Eyes"
"Anticipation"
"Day After Day"
"Let It Be"



MAY, 1972

Mick Jagger
Judy Collins
Paul McCartney
Jeff Beck
Bill Withers
J. Geils Band

"Without You"
"Never Been To Spain"
"Hurting Each Other"
"Levon"
"It's One Of Those Nights"
"Fire & Water"
"Floyd Joy"

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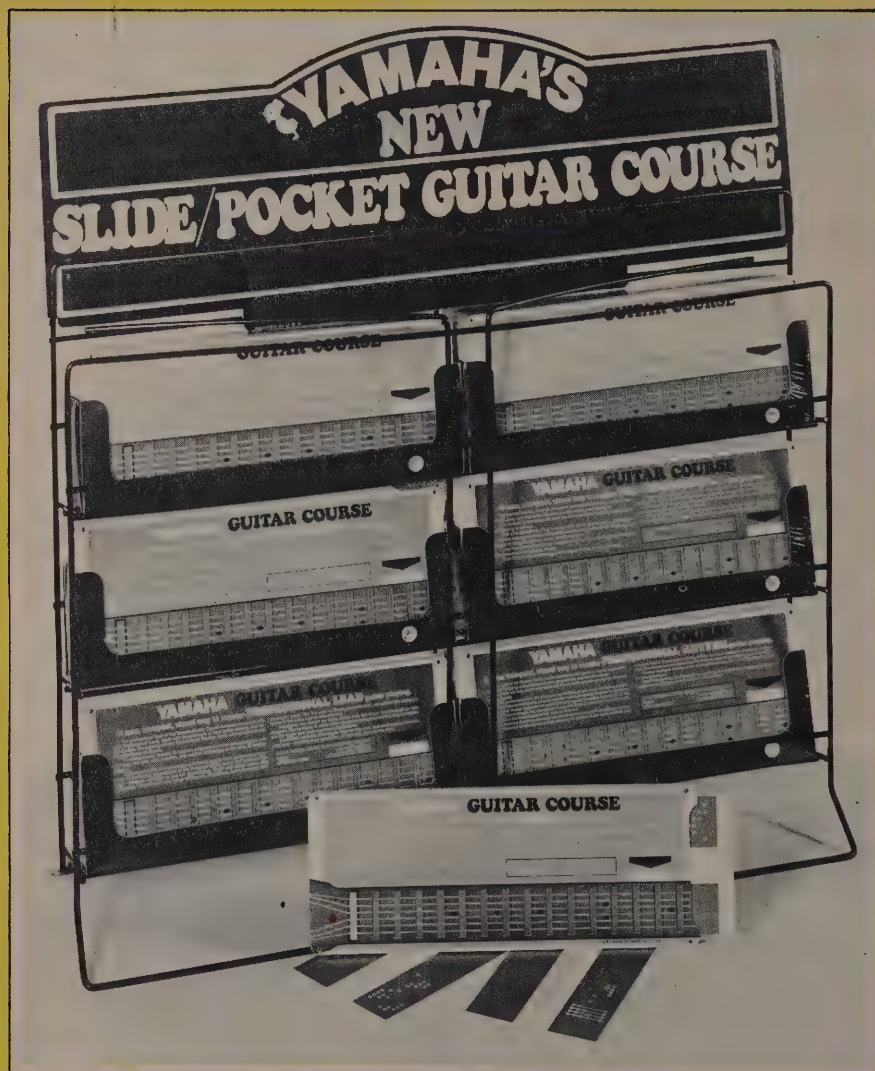
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KODAK'S NEW POCKET CAMERAS

Top picture: The Kodak pocket Instamatic 20 camera outfit; includes everything needed to begin picture-taking, packed in a handsome box.

Bottom picture: There are five models in the line of new Kodak pocket Instamatic cameras. All of the new cameras use dependable self-powered magicubes, four models have electronic shutters, and the top-of-the-line model 60 camera has a host of features including coupled rangefinder.

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For guys, the nautical clothes are making waves. On the right, Wrangler's seaworthy anchor print sport shirt tops and white denim jeans-styled slacks. The shirt at left is kid stuff — lucky blue and white ladybugs are flocked onto a solid red background, with contrasting white collar, front placket and cuffs. His white herringbone twill jeans have button-down side saddle pockets with red and blue contrast stitching. Wrangler's short western jacket of white denim ties up both guys' seaside looks.



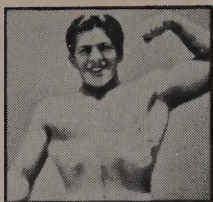
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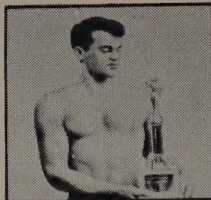
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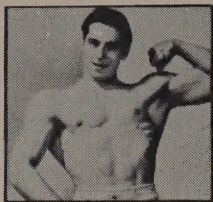
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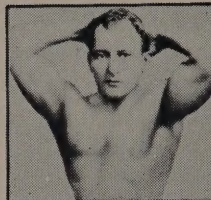
R. Oppliger, Washington

"Shoulders
like ATLAS"



T. Manfre, New York

"Biceps
like ATLAS"



C. Withrow, W. Virginia

"Strong
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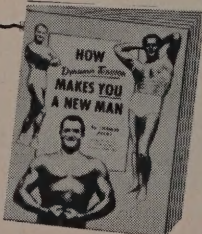
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- 957 Waylon Jennings - The Taker
- 164 Kris Kristofferson - Me and Bobby McGee
- 1007 Dickey Lee - Never Ending Song of Love
- 848 Jerry Lee Lewis - Best of
- 820 Jerry Lee Lewis - Would You Take Another Chance On Me
- 841 Loretta Lynn - Coal Miner's Daughter
- 869 Tammy's Greatest Hits - Tammy Wynette
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- 926 Anne Murray - Talk It Over In The Morning
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- 956 Buck Owens & Susan Raye - We're Gonna Get Together
- 1005 Dolly Parton - Coat of Many Colors
- 923 Johnny Paycheck - She's All I Got
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- 850 Ray Price - I Won't Mention It Again
- 933 Ray Price - Welcome To My World
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- 860 Charley Pride - I'm Just Me
- 844 Charley Pride - Just Plain Charley
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- 806 Charley Pride - 10th Album
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- 858 Marty Robbins - My Woman, My Woman, My Wife
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- 851 Sammi Smith - Help Me Make It Through The Night
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- 838 Conway Twitty - Hello, Darlin'
- 811 Conway Twitty & Loretta Lynn - We Only Make Believe
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- 959 Bob Wills - Best of
- 999 Hank Williams - Greatest Hits 14 More of Vol. II
- 897 Hank Williams - Very Best
- 968 Hank Williams, Jr. - Greatest Hits

ROCK & SOUL

- 320 Badfinger - Straight Up
- 356 Best of Two 70s
- 403 Black Sabbath - Master of Reality
- 422 Bread - Baby I'm-A Want You
- 296 James Brown - Revolution of the Mind
- 140 Carpenters
- 112 Cheech And Chong
- 113 Cher
- 207 Alice Cooper - Killer
- 216 War - All Day Music
- 423 The Doors - Weird Scenes Inside The Gold Mine - Part I
- 424 The Doors - Weird Scenes Inside The Gold Mine - Part II
- 387 The Dramatics - Whatcha See Is Whatcha Get
- 391 Dionne Warwickie - Dionne
- 256 Bob Dylan's Greatest Vol. II
- 398 Earth, Wind And Fire - The Need of Love
- 388 Emerson, Lake & Palmer - Pictures At An Exhibition
- 314 Faces - A Nod is as Good As a Wink
- 325 Fiddler On The Roof - Soundtrack
- 252 Roberta Flack - Quiet Fire
- 397 Jerry Garcia - Garcia
- 127 Grand Funk - E. Pluribus Funk
- 234 Al Green - Gets Next To You
- 394 Al Green - Let's Stay Together
- 417 Isaac Hayes - Black Moses
- 405 Isaac Hayes - Shaft Soundtrack
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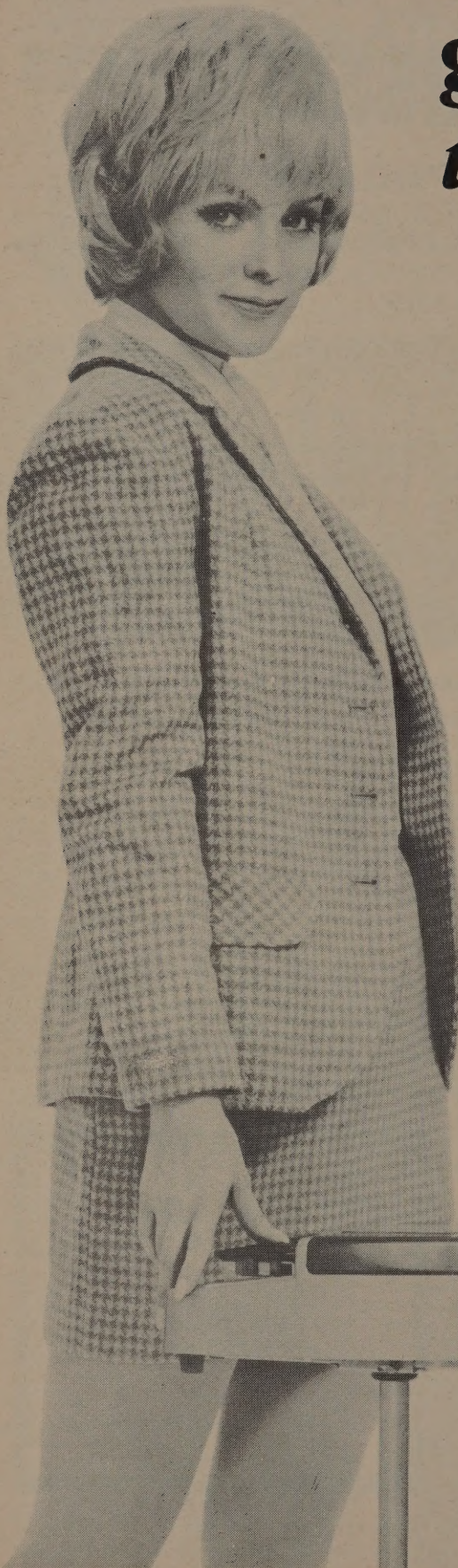
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